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THE OLD NAVY ★ 1776–1860

THE UNIVERSITY
OF MICHIGAN
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A CATALOG OF AN EXHIBIT OF PRINTS AND WATERCOLORS FROM THE NAVAL COLLECTION OF FRANKLIN D. ROOSEVELT

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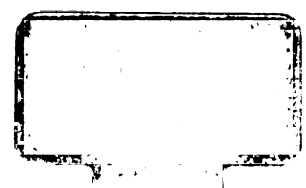

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THE OLD NAVY ★ 1776–1860

A Catalog of an Exhibit of Prints and Watercolors
From the Naval Collection of Franklin D. Roosevelt

Washington : 1962

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NATIONAL ARCHIVES PUBLICATION NO. 62-10

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Foreword

For many reasons this exhibit is a source of deep satisfaction to the General Services Administration. It reflects a strong personal interest of President Kennedy—indeed, the exhibit was first suggested by him. It reflects one of the strongest personal interests of his predecessor, Franklin D. Roosevelt. It calls to the attention of the general public the rich cultural resources in our growing network of Presidential Libraries, of which the Franklin D. Roosevelt Library was the first. And it presents for the enjoyment of the people of this country some views of the history of their navy that will bring a glow of pleasure to all who see them.

Because of the exhibit's wide appeal the Smithsonian Institution's Traveling Exhibit Service will circulate it among other institutions throughout the country after it has been displayed in the National Archives.

In addition to the National Archives staff members who worked so hard on this project, special thanks are owing to the Director of the Franklin D. Roosevelt Library, Dr. Elizabeth B. Drewry, and to the Library's Museum Curator, Mr. Raymond H. Corry, who did most of the spadework in the selection and description of the items; to Admiral Samuel E. Morison of Harvard University, who made valuable suggestions; to Dr. K. Jack Bauer of Morris Harvey College, who read the manuscript of the catalog; to Mr. Conrad L. Wirth, Director of the National Park Service, who graciously permitted the use of eight items from the display at the Home of Franklin D. Roosevelt; and to the Division of Visual Services of the Department of State and the Traveling Exhibit Service of the Smithsonian Institution for their advice and assistance.

WAYNE C. GROVER
Archivist of the United States

BERNARD L. BOUTIN
Administrator of General Services

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FRANKLIN D. ROOSEVELT

PAINTED BY FRANK O. SALISBURY

IN 1935

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Preface

Although a great deal is known about Franklin D. Roosevelt and much has been written about him, very little is known or has been written about his almost lifelong interest in collecting. Most historians mention his having been a collector of stamps; and, because of the wide interest in stamp collecting, the public is familiar with Roosevelt's interest in that field. The greatest variety of objects held some interest for him, and from childhood he collected those things that most fascinated him. Among them were birds; publications, pictures, and artifacts relating to the history of his native Dutchess County and the Hudson River Valley; American, English, and French children's books; and miniature books. But above all, Roosevelt was a most serious collector of prints, paintings, models, books, and documents relating to the history of the United States Navy. During most of his life and even during his busiest years he devoted much effort and time to his naval collection.

In 1891 nine-year-old Franklin Roosevelt wrote to his "Aunt Doe" (Mrs. Deborah Delano Forbes), then living in China: "Please tell Uncle Will that if he has any foreign stamps I should like to have them, as I have begun to make a collection." This seems to be the first notice of the interest of the future President of the United States in collecting, although he had previously written school essays on birds, boats, and other subjects that foreshadowed his future interests. In 1939 he said of the materials he had brought together: "It is a very conglomerate, hit-or-miss, all-over-the-place collection on every man, animal, subject or material."

At the same time he told a story of how, at the age of 20, as librarian of the Hasty Pudding Club at Harvard with a budget of about $400 a year, he went for advice to a Mr. Chase. Mr. Chase told him, "Never destroy anything." "That was the beginning of a great many years of what my family has called the bad habit of acquisitiveness," Roosevelt said. The advice was hardly necessary, and his conclusion that it "was the beginning" was hardly true, for saving things was a part of his family's way of life.

Through the Roosevelts came the old Dutch family Bible printed in 1686, with entries for births, weddings, and deaths and upon which Franklin D. Roosevelt took the oath of office, twice as Governor of New York and four times as President of the United States, always at the passage about "faith, hope, and charity." From his father's side also there came the family portraits, going back to one by Gilbert Stuart of his great-great-grandfather, Isaac Roosevelt, a member of the New York convention that ratified the Constitution of the United States, and, according to family tradition, the man who held George Washington's horse when he took his first oath of office as President of the United States.

There was much more from the Roosevelt side—both from the past and his own present. His cousin, Theodore Roosevelt,

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was Assistant Secretary of the Navy when Franklin was at Groton School and President of the United States during his Harvard and early married years. In fact, "Cousin Teddy" became his uncle by marriage in 1905, and, indeed, the "most important figure" at Franklin's wedding.

From the Delano family, there perhaps came a stronger penchant for collecting. While his Roosevelt forebears were prosperous merchants, particularly in sugar, his Delano ancestors had ventured in merchant ships into all parts of the world, from whence they returned on occasion to their New England homes, particularly to the one that young Roosevelt knew so well at Fairhaven, Massachusetts. There his great-grandfather, Warren Delano, a sea captain like many other Delanos, had lived, and there his grandfather, also Warren, went with his children and grandchildren to spend the summers. Although this grandfather was not a sea captain, he had lived in China, engaging in trade there in the 1830's and 1840's and again in the late 1850's. He commissioned the clipper ship *Surprise* in 1862 to bring his entire family from their home near Newburgh, New York, to Hong Kong—a voyage of 128 days. Thus, eight-year-old Sara, the mother of Franklin Roosevelt, went on the first of her many ocean voyages.

Franklin D. Roosevelt came naturally by his deep love of the sea and was from his earliest years interested in everything connected with sailing and the sea. Paralleling his active interest in sailing and in ships of all kinds was his collecting interest. His collection on the United States Navy eventually comprised many thousands of books, pamphlets, broadsides, letters, ships' logs, sheet music, ship models, relics, prints, paintings, and photographs. At the time of his death it was one of the best private collections on this subject in the country. He acquired through the years some prints, paintings, and books relating to clipper and other merchant ships, as well as racing yachts. Most of these marine items, as distinguished from naval items, he disposed of at two auctions in New York City in 1925, but not those relating to his family, such as a painting and a ship model of the *Surprise*, on which his mother had journeyed to China. At the same auctions he purchased prints and paintings relating strictly to the United States Navy.

No one seems to know when Roosevelt attended his first auction. At the age of 16 he bought at the Lapham sale in New York on December 2, 1898, a five-volume set of *The National Portrait Gallery of Distinguished Americans* for $5.50 and noted in pencil on the flyleaf of the first volume: "With over 150 fine steel engravings in perfect condition. Beautiful copy of this fine gallery. . . . It is seldom that a complete set is found." From his correspondence and from auction catalogs that he kept, it appears that he attended hundreds of auctions besides ordering from thousands of lists and catalogs sent to him. When he could not attend personally, he usually had a dealer bid for him. After he was stricken with polio in 1921 he would mark items in catalogs and his secretary, Louis McHenry Howe, would go to the salesrooms, evaluate the items for him, and attend the auction later with a catalog marked by Roosevelt.

He was a conservative bidder and purchaser, but frequently that paid off in the long run. Part of the pleasure came from getting what he wanted at a reasonable price. A painting of the burning of the *Philadelphia* in the harbor of Tripoli in 1804 that he very much wanted sold in 1924 for $325, a figure he considered too high. A few years later he purchased the same painting at another auction for $55. Louis Howe was guided by Roosevelt's notations in auction catalogs as to the price he was willing to pay. A system of marks was used to indicate how much he wanted an item. Howe was admonished "on single check marks don't go over bid."

Whenever he could and wherever he was, Roosevelt visited

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book and print dealers in search of materials. On his honeymoon in 1905 he bought naval prints and other items in Paris and London. He also bought a number of prints in London during his inspection trip in 1918 as Assistant Secretary of the Navy, among them items 1, 2, 5, and 7 in this exhibit.

When he could no longer move about freely, Roosevelt depended more and more on dealers' lists and catalogs, frequently having naval prints and paintings sent to his Hyde Park house, to New York, or to the White House for his approval. His correspondence with dealers, some of whom became his friends, is quite voluminous. During the presidential years many interesting naval items came to him as gifts from admirers. More often than not, however, these gifts were pictures of merchant or other ships not relating to the Navy. A gift of outstanding importance, such as the original commission of John Paul Jones, he was generous enough to suggest be given to the United States Naval Academy.

Roosevelt's knowledge of the thousands of items in his naval collection was detailed and accurate. He could tell at a glance whether he already owned an item listed in a catalog. He was highly appreciative of unique or rare items that illustrated significant engagements or events in naval history.

In 1930 he purchased a sketchbook by Gunner William H. Meyers, U.S.N., of watercolors of naval actions on sea and land of that part of the Mexican War fought in Upper and Lower California (item 69 in this exhibit). Twenty-eight of these watercolors were published in color in 1939 (items 70–75 are some of them) with a descriptive text by Capt. Dudley W. Knox, U.S.N., and an introduction by President Roosevelt. In this introduction the President wrote: "In many years of collecting sketches, paintings, and engravings relating to the Navy of the United States, I had found virtually none which had connection with naval operations in the Pacific in 1846 and 1847. When, therefore, I had the opportunity . . . of acquiring the original sketchbook of Gunner William H. Meyers, U.S.N., I realized its historical value."

President Roosevelt bought comparatively few naval prints after 1939. Early that year a dealer in Chicago sent him on approval 15 Currier and Ives naval prints of the Civil War. Roosevelt wrote a note to his secretary: "I have practically all of them but I am not buying any more prints. I have no more wall space." Then, too, the prices of prints and paintings in the field of Americana had reached new highs. When a certain item was called to his attention that he felt he could not afford, one of his secretaries noted that the President is "feeling the pinch of poverty today."

Practically all President Roosevelt's naval collection is now in the Franklin D. Roosevelt Library at Hyde Park, New York, with a number of naval prints and paintings at the nearby Home of Franklin D. Roosevelt National Historic Site. To exhibit all or most of these prints and paintings would be well nigh impossible because of their great number. This exhibit, therefore, is a small selection of the prints with a few watercolor sketches and other items, such as the silhouette of John Paul Jones, which is probably his earliest known likeness from life.

Many of the items are extremely rare. Others are not so rare but are representative of the collection or are of interest because of the historical events they depict. Because of the large number of current exhibits in connection with the centennial of the Civil War, that period has been excluded. The prints are arranged by major periods in the history of the Navy from the Revolution to the Civil War.

RAYMOND H. CORRY

Museum Curator, the Franklin D. Roosevelt Library

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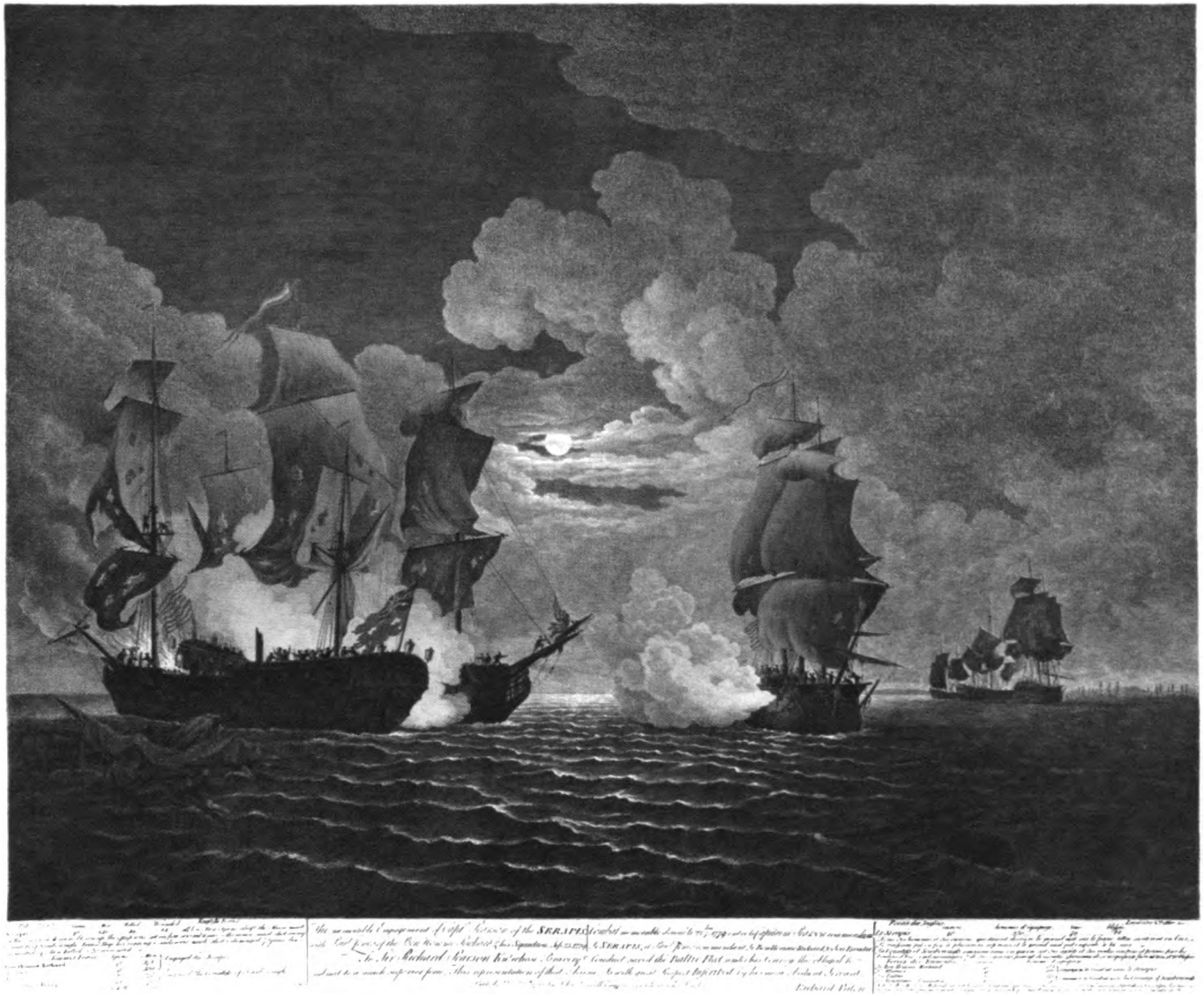

THE ENGAGEMENT OF THE SERAPIS AND THE BON HOMME RICHARD,
SEPTEMBER 23, 1779

Item 9

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PERRYS VICTORY on LAKE ERIE

PERRY'S VICTORY ON LAKE ERIE, SEPTEMBER 10, 1813

Item 31

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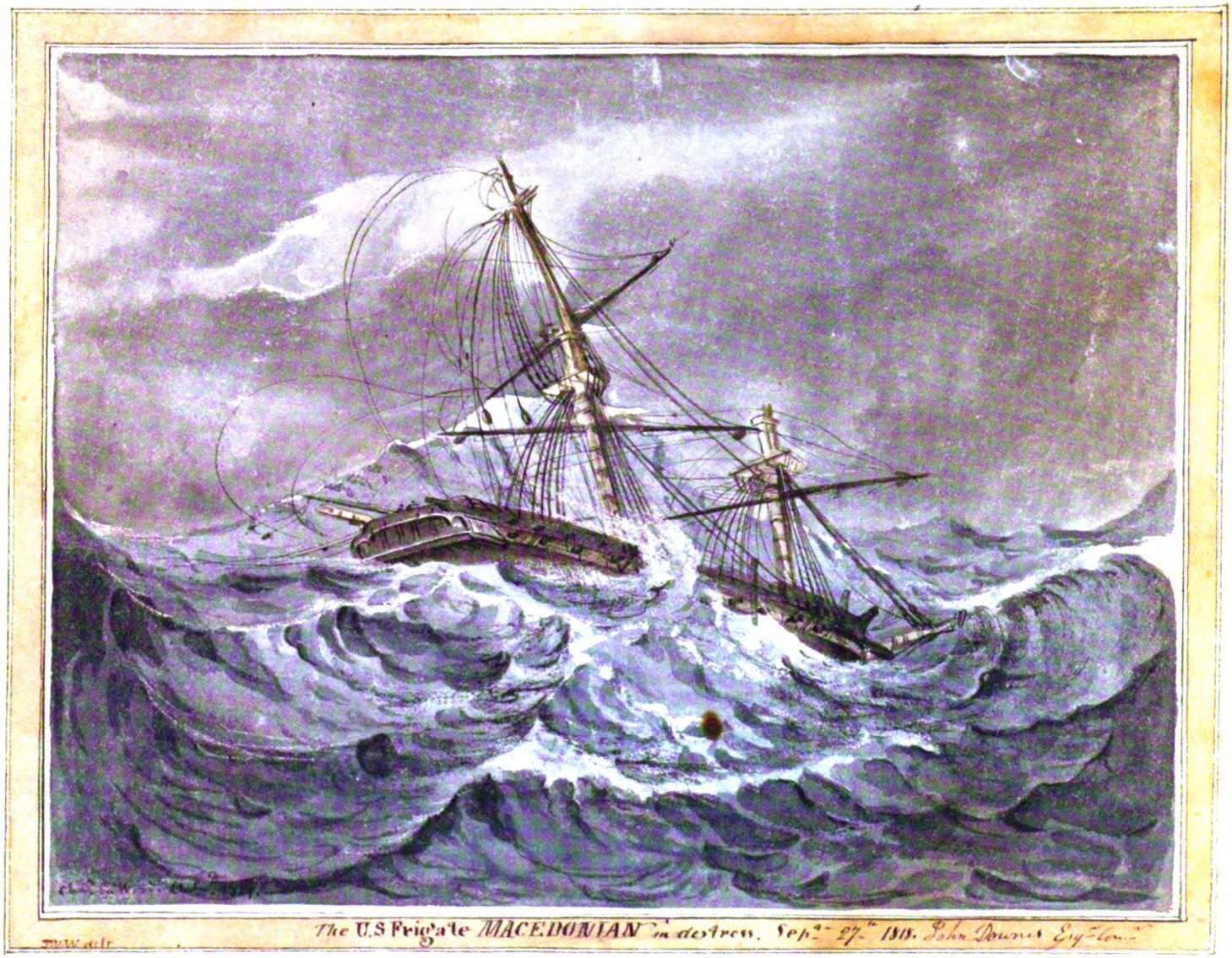

THE U. S. FRIGATE MACEDONIAN IN DISTRESS, SEPTEMBER 27, 1818

Item 59

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A CALIFORNIAN LANCER

Item 69

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The Revolutionary War

General George Washington's urgent need for munitions to supply his Continental troops led to the fitting out and arming of vessels in September 1775 to prey on British supply ships in the vicinity of Boston. Thus came into being what could properly be called the first American navy, although the Continental Congress did not take formal action until October 13, 1775, when a committee was appointed to purchase two vessels. Before the end of 1775 two battalions of marines were authorized, regulations of the navy formulated, and officers appointed. In addition, the various colonies and, later, the States had naval forces of their own.

The navy was mainly engaged in seizing British supply ships and merchant vessels, in transporting munitions from France, and in carrying diplomatic agents and despatches to and from Europe. Strangely enough the first major British naval operation during the war involved no American naval force. This was the abortive June 28, 1776, assault by the British fleet under Sir Peter Parker on Fort Sullivan, near Charleston, South Carolina. It resulted in keeping the British out of the South for the next two years. Items 1 and 2 of the exhibit were drawn by a British colonel on the scene, engraved in London, and published on August 10, 1776, possibly a record for trans-Atlantic pictorial reporting of that day.

The British fleets then turned their attention to supporting the British armies in and around New York and Philadelphia. Item 3 shows the second of two attempts by the Colonials to force the British fleet from the Hudson River above New York. It called for using fire-ships to destroy one or more of the British ships. The attack on August 16, 1776, in spite of its brilliant conception and courageous execution, did little damage to the *Phoenix* and the *Rose*, although the British fleet was forced downstream.

After the British occupation of Philadelphia in September 1777 it became vitally important to control the Delaware River below the city. The principal American defenses in this area were Fort Mercer at Red Bank, New Jersey, and Fort Mifflin nearly opposite on Mud Island in the river. Against these the British sent a strong force of five ships. On October 22, 1777, the British attacked Fort Mercer by water and by land. They were repulsed and forced down the Delaware, losing two ships. Item 4 is a view of the action in the Delaware River, and item 5 shows the area south of Philadelphia, the American defenses, and the British attacks. A stronger attack by the British in November 1777 forced the Americans to evacuate the forts and leave the lower Delaware to the British.

Privateers, operating under letters of marque issued by the States as well as by the Continental Congress, rendered valuable service to the American cause. In fact, during the last three years of the war, privateers bore the brunt of operations at sea. Items 6 and 7 relate to actions involving privateers.

No other naval figure of the Revolutionary War emerged with so much fame, heroism, and myth attached to his name as did John Paul Jones. While in command of the *Alfred* in November 1776 he captured three prizes off Fort Louisburg, Cape Breton Island, including the armed ship *Mellish* with a valuable cargo of soldiers' clothing (item 8). In less than a year he had established a reputation for professional success second to none in the navy. Yet he was unpopular with many of his fellow officers and gladly sailed for France under the instructions

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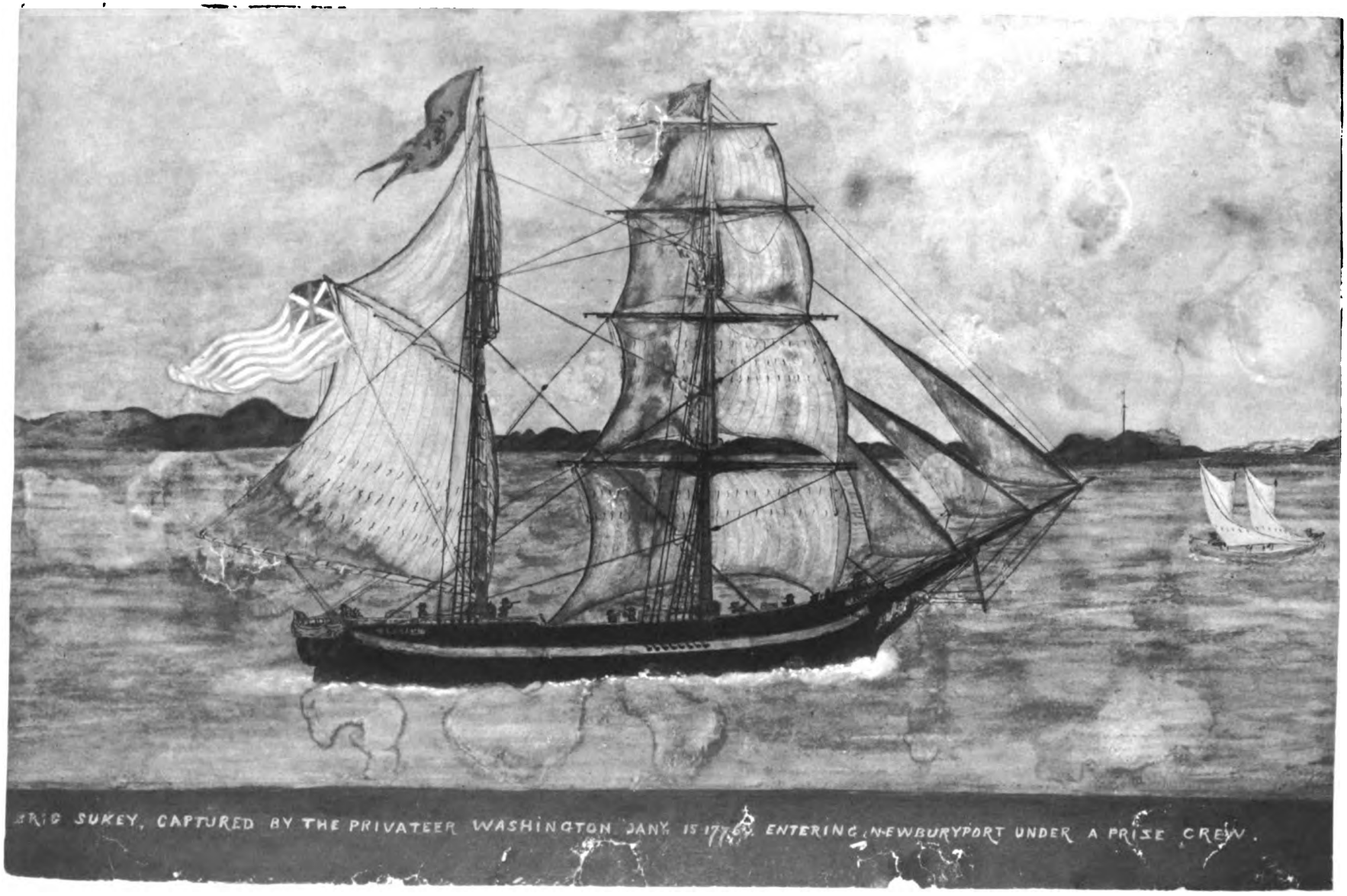

BRIG SUKEY, CAPTURED BY THE PRIVATEER WASHINGTON, JANUARY 15, 1776,
ENTERING NEWBURYPORT UNDER A PRIZE CREW

Item 6

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of Congress. Jones made an impressive reputation for himself in Paris and in 1779 was given a French ship which he renamed *Bon Homme Richard* in honor of Benjamin Franklin. With a small fleet under an American flag but financed by France, Jones continued his raids upon the British fleet and won a notable victory with the *Bon Homme Richard* over the *Serapis* (item 9).

The "colored" silhouette of Jones (item 12) was made by Jean Millette just before Jones left Philadelphia in January 1776 and is probably the earliest known authentic likeness of him. Jones was pictured in various British prints as a pirate, sometimes as shooting one of his own men. The exhibit includes two French prints, of which item 10 is a better likeness than item 11.

1

A Plan of the Attack of Fort Sulivan, near Charles Town in South Carolina. by a Squadron of His Majesty's Ships, on the 28th. of June 1776. with the Disposition of the King's Land Forces, and the Encampments and Entrenchments of the Rebels from the Drawings made on the Spot ⚓ *London. Engrav'd & Publish'd according to Act of Parliament Augt. 10th. 1776. by Wm. Faden Corner of St. Martins Lane Charing Cross.* ⚓ Insert, upper left, entitled: *Plan of the Platform in Sulivan Fort, by Lt. Colonel Thos. James of the Rt. Rt. of Artillery.*

Line engraving, tinted by hand. 11⅛ in. by 14⅝ in.

2

A N.W. b. N. View of Charles Town from on board the Bristol Commodore Sir Peter Parker Knt. &c. &c. taken in Five Fathom Hole the day after the Attack upon Fort Sulivan by the Commodore & his Squadron, which Action continued 9 hours & 40 minutes. ⚓ Three lines of description keyed by letters "A" through "O" to geographical and other features, and to the ships. ⚓ *To Commodore Sir Peter Parker Knt. &c. &c. &c. This View is Most humbly Dedicated and presented by Lt. Colonel Thos. James Rt. Rt. of Artillery, Five Fathom Hole South Carolina, June 29th. 1776.* ⚓ *London. Engrav'd & Publish'd according to Act of Parliament Augt. 10th. 1776. by Wm. Faden Corner of St. Martins Lane Charing Cross.*

Line engraving, black and white. 4¾ in. by 11½ in.

3

The Phoenix and the Rose engaged by the Enemys Fire Ships & Galleys on the 16th. Augt. 1776. ⚓ *Engraved from the Original Picture by D. Serres, from a Sketch of Sir James Wallace's.* ⚓ *Lith. by G. Hayward 171 Pearl St. N. Y. for D. T. Valentine's Manual 1864.*

Lithograph, colored by hand. 5⅝ in. by 7¾ in.

4

Battle of Redbank. ⚓ *Engraved expressly for the Lady's National Magazine.* ⚓ Engraver not named.

Mezzotint, black and white. 4¾ in. by 6⅛ in. Undated.

The Ladies' National Magazine was published at Philadelphia by C. J. Peterson from 1842 to 1848.

5

Map of action off Mud Fort in the Delaware River on October 22, 1777.

The Course of Delaware River from Philadelphia to Chester, with the Several Forts and Stackadoes raised by the Rebels, and the Attacks made By His Majesty's Land and Sea Forces. ⚓ Sketch inset at left, entitled: *A Plan of Fort Mifflin on Mud Island, with the Attacks made by the Kings Troops and Vessels.* ⚓ *Publish'd by W. Faden, Charing Cross as the Act directs March 20th. 1779.*

Line engraving, partially colored by hand. 17⅜ in. by 26⅝ in.

An earlier state of this map bears the publication date of April 30, 1778.

6

Brig Sukey, Captured by the Privateer Washington Janv. 15, 1776, Entering Newburyport Under a Prize Crew. ⚓ Artist not named.

Watercolor. 18⅛ in. by 28 in. Apparently contemporaneous.

ILLUSTRATED

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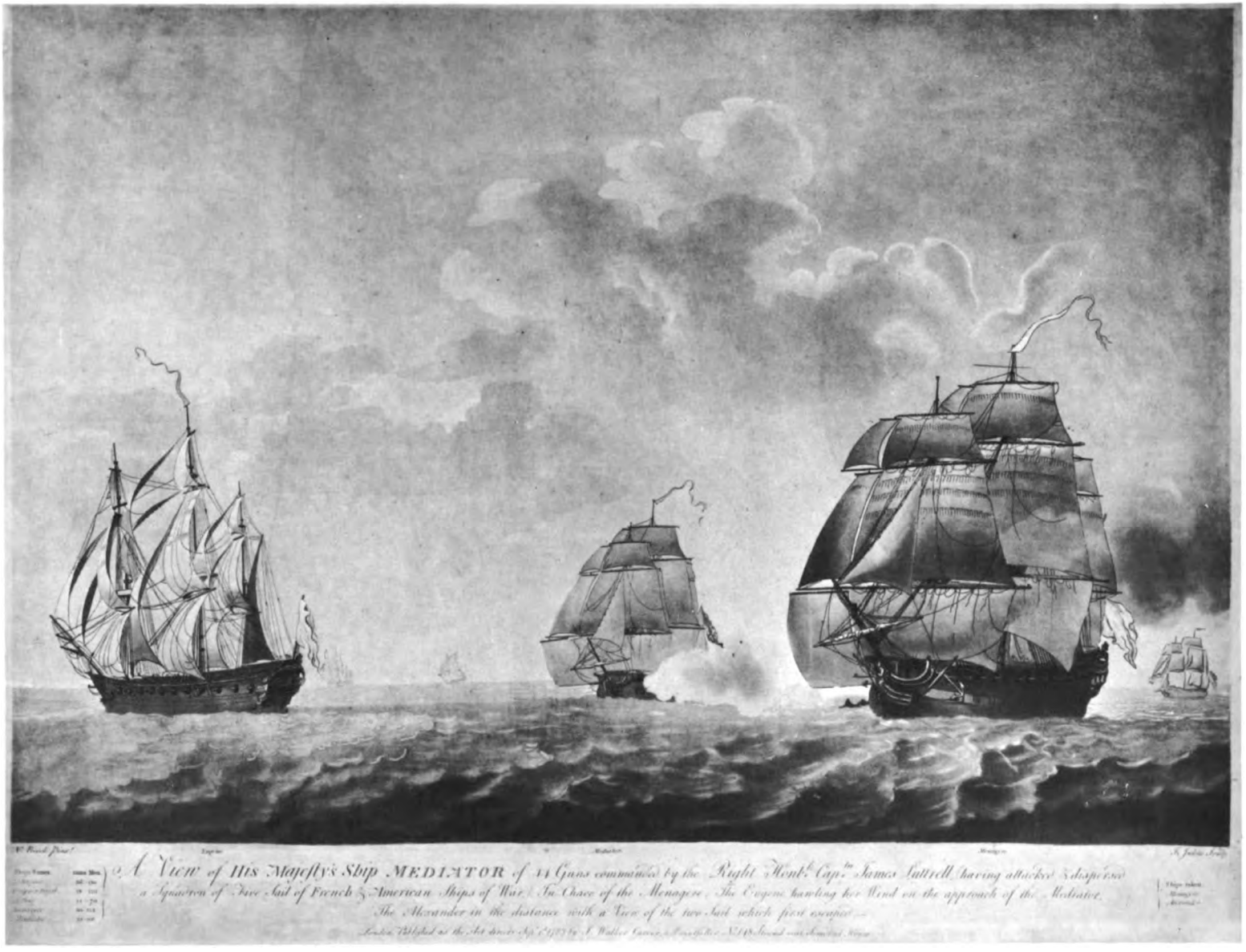

HIS MAJESTY'S SHIP MEDIATOR IN CHASE OF THE MENAGERE, DECEMBER 12, 1782

Item 7

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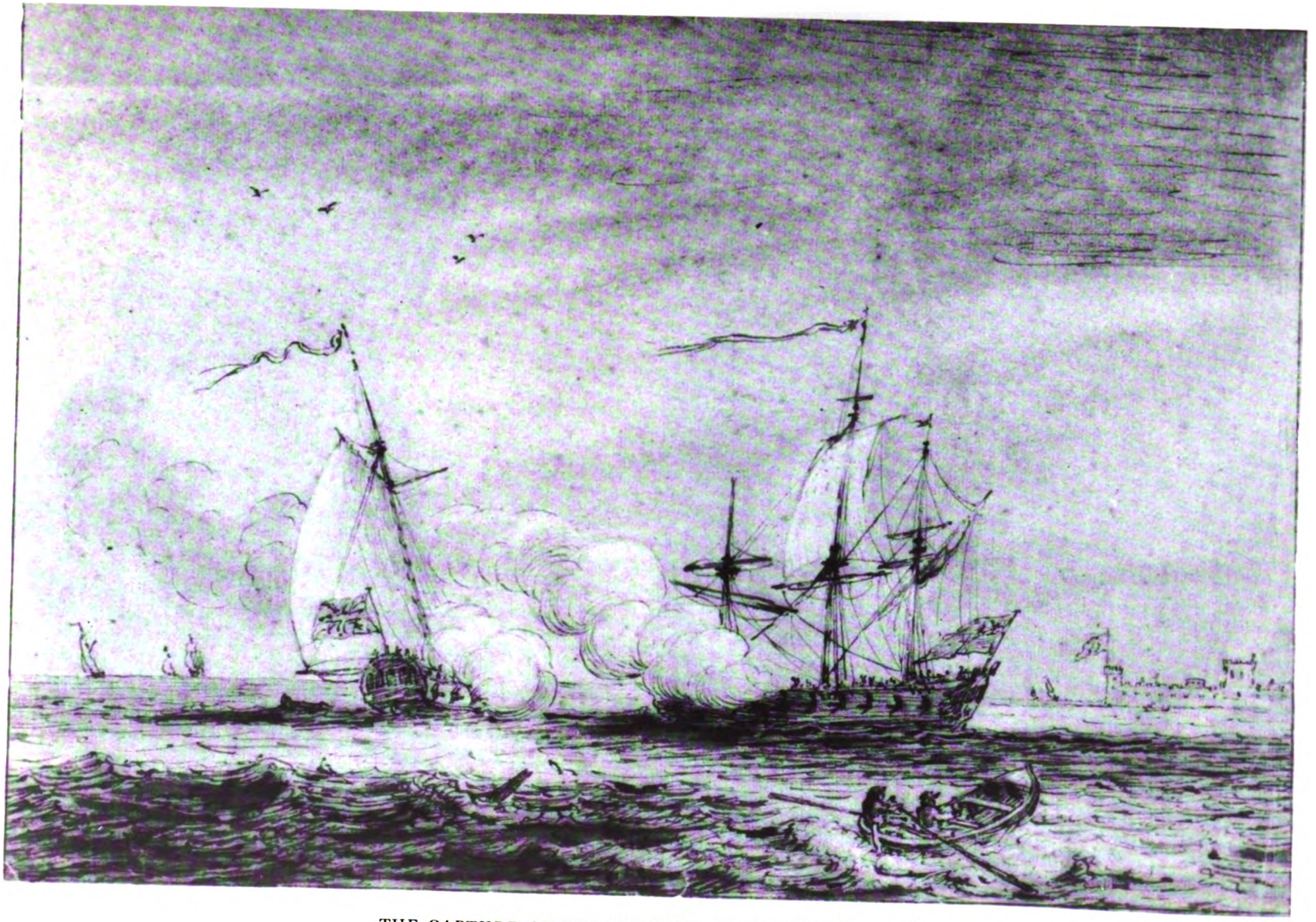

THE CAPTURE OF THE MELLISH, NOVEMBER 12, 1776

Item 8

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Item 11

A FRENCH PRINT

JOHN PAUL JONES

Item 12

SILHOUETTE BY MILLETTE, 1776

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7

A View of His Majesty's Ship Mediator of 44 Guns commanded by the Right Honb.le Capt.n James Luttrell, (having attacked & dispersed a Squadron of Five Sail of French & American Ships of War), In Chace of the Menagere; The Eugene hawling her Wind on the approach of the Mediator, The Alexander in the distance with a View of the two Sail which first escaped. ⚓ Designation of ships below view, and ships' names, armament, men, and ships taken on either side of title. ⚓ *N. Pocock Pinx.t F. Jukes Sculp.* ⚓ *London Published as the Act directs Sep.r 1.st 1783 by I. Walker Carver, & Printseller, N.o 148 Strand near Somerset House.*

Aquatint, black and white. 14⅜ in. by 21¼ in.

ILLUSTRATED

8

Capture of the Mellish, 1776. ⚓ Artist not named.

Sepia wash drawing. 11⅛ in. by 16⅜ in. Undated.

Shows the *Alfred*, John Paul Jones commanding, capturing the *Mellish* on November 12, 1776.

ILLUSTRATED

9

The memorable Engagement of Capt.n Pearson of the Serapis, with Paul Jones of the Bon Homme Richard & his Squadron, Sept. 23. 1779. ⚓ Similar title in French at right. ⚓ *To Sir Richard Pearson Kn.t whose Bravery & Conduct saved the Baltic Fleet, under his Convoy tho' obliged to submit to a much superior force, This representation of that Action, Is with great Respect Inscribed, by his most obedient Servant, Richard Paton.* ⚓ Below at both sides are statements in English and French of forces and losses of the two squadrons. ⚓ *Rich.d Paton Pinxit. Lerpiniere & Fittler Sculp.nt* ⚓ *Published Dec.r 12.th 1780, by John Boydell, Engraver in Cheapside, London.*

Line engraving, colored by hand. 17¼ in. by 22⅝ in.

ILLUSTRATED IN COLOR

10

John Paul Jones, Commodore au Service des Etats-Unis de l'Amérique, tel qu'il était dans le combat du 22. 7.bre 1779. contre le Capt. Pearson. son Vaisseau le bon hom̃e Richard montait 40. canons. la frégate Anglaise le Serapis 32. avait l'avantage du calibre et de la légèrté; le Com̃odore saisit l'instant ou le Beaupré de l'ennemi passa prés de son Artimon, il attache ces 2. mats, et combattant bord à bord s'empara du Serapis. L'action dura 2. h: et ½. Le bon hom̃e Richard coula 36. h. aprés. ⚓ *Dessiné par C: J: Nolté. Gravé par Carl Guttenberg.* ⚓ *a Paris chez Guttenberg rue S.t Hyacinthe la 2.me porte par la place S.t Michel.*

Line engraving, black and white. 10⅝ in. by 9¼ in. Undated.

The day of the engagement was September 23, 1779.

11

Paul Jones Americain. Capitaine Commandant la Frégatte l'Alliance Celebré par son intrepidité dans les Combats. ⚓ Artist, engraver, and publisher not named.

Line engraving, colored by hand. 9½ in. by 7⅛ in. Undated.

Somewhat of a caricature, but probably not intended as such, this was one of President Roosevelt's favorite naval prints.

ILLUSTRATED

12

Sen.r Lieut. John P. Jones made at Penn.a Jan.y 1776 ⚓ *B.R. V.G.S.* ⚓ *Millette No.r 103.a* ⚓ Inscription in ink on reverse of silhouette. In bracket to right of "John P. Jones": *S.P.A.d*

Silhouette on board by Jean Millette. Face in black; uniform and hair colored. 4¾ in. by 2½ in.

This is probably the earliest known likeness of Jones.

ILLUSTRATED

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The Quasi-War With France

After the signing of the treaty that ended the Revolutionary War the United States entered a 15-year period of peace. Its foreign trade grew rapidly, tripling in volume between 1789 and 1797. But the Continental Navy had disappeared completely with the selling of the last ship in 1785, and the merchant ships were left to protect themselves.

Depredations were inflicted on America's large and unprotected merchant fleet by England, France, and the Barbary Powers. A treaty with England, ratified in 1795, settled many of the difficulties with that country, and a treaty with Algiers, ratified in 1796, led to the slowing down of work on the six frigates that had been started in 1794 to protect commerce. Attacks by the French, on the other hand, increased. The French Government issued decrees of increasing harshness against our shipping, and French privateers harassed American vessels in the Mediterranean and Caribbean and even along the coast of the United States.

In March 1798 Congress provided for the early completion of the three frigates that were the furthest along, and in April and June it authorized the building, purchase, or hire of other ships. The feverish activity to construct a navy is shown in the print "Preparation for War to defend Commerce" (item 13). Although war was never formally declared, Congress empowered the merchant marine to repel any assault, provided for commissioning privateers, and ordered the Navy to seize armed French craft.

The most important strictly naval action of the quasi-war was the fight of the United States frigate *Constellation*, commanded by Captain Thomas Truxton, with the French frigate *L'Insurgente* on February 9, 1799 (item 14).

Privateer actions were numerous. Item 15 shows the armed American merchant ship *Planter* beating off an attack by a French privateer on July 10, 1799.

A treaty was signed with France on September 30, 1800, and hostilities ended the following spring before the treaty in its final form was ratified by both nations.

13

Preparation for War to defend Commerce. The Swedish Church Southwark with the building of the Frigate Philadelphia. ⚓ Drawn Engraved & Published by W. Birch & Son. Sold by R. Campbell & C°. N°. 30 Chestnut Street Philad°. 1800.

Line engraving, colored by hand. 9⅛ in. by 11⅝ in.

First state. ILLUSTRATED

14

A View of the American Frigate, Constellation, capturing the French National Frigate, L'Insurgente, within sight of Basseterre. Feb°. 9th. 1799. The Ships commenced a running fight near Nevis, and afterwards continued in close Action for three quarters of an hour, when the French Frigate was compelled to strike her Colours to the Victorious Americans. ⚓ L'Insurgente 44 Guns 78 Men Killed & Wounded. Constellation 44 Guns Cap°. Truxton 1 Man Killed 2 Wounded. ⚓ Publish'd Oct°. 1st. 1800, by John Fairburn, 146, Minories, London. ⚓ Artist and engraver not named.

Stipple and line engraving, colored by hand. 9 in. by 13⅝ in.

ILLUSTRATED

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PREPARATION FOR WAR TO DEFEND COMMERCE: THE BUILDING OF THE FRIGATE PHILADELPHIA

Item 13

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THE AMERICAN FRIGATE CONSTELLATION CAPTURING THE FRENCH NATIONAL FRIGATE L'INSURGENTE, FEBRUARY 9, 1799

Item 14

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15

A View of the American Merchant Ship Planter, beating off a French National Privateer of 22 Guns July 10th 1799. The Ships fought for two Glasses and a half, when the French Privateer sheered off to repair damages, and in one Glass return'd with his Bloody Flag hoisted, with intention to Board, but was repulsed with great Slaughter – The Action lasted five Glasses and a half, when the Privateer was completely Beat off. ⚓ At right under view: *Planter, Capt.n John Watts 18 Guns & 43 Men out of which 4 was Killed and 8 Wounded.* ⚓ Artist and engraver not named. ⚓ *Publish'd Oct.r 1.st 1800, by John Fairburn, 146, Minories, London.*

Aquatint, colored by hand. 9 in. by 13¾ in.

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The War With Tripoli

After the Revolutionary War, the United States followed the example of European nations in making payments to the piratical Barbary States of Algiers, Morocco, Tripoli, and Tunis for not molesting her merchant ships in the Mediterranean. As American ships were nevertheless attacked and seized in both the Mediterranean Sea and the Atlantic Ocean, Congress authorized the construction of six frigates but provided that work was to cease if a peace treaty was negotiated with Algiers. Such a peace was concluded in 1796, but it was not to the advantage of the United States. Work on three of the frigates—the *Constellation*, the *United States*, and the *Constitution*—was allowed to go forward.

The Pasha of Tripoli demanded a new treaty upon impossible terms and declared war on May 10, 1801. An American fleet was sent to the Mediterranean to blockade Tripoli.

The most spectacular actions of the war took place after the arrival of Commodore Preble with the *Constitution*, the *Philadelphia*, and several brigs and schooners. At Tangiers Preble forced the Emperor of Morocco to make amends for treaty violations, and he then proceeded to set up a blockade of Tripoli. Here on November 1, 1803, the *Philadelphia* ran upon a reef just outside the harbor and was captured by the Tripolitans. This action is shown in the remarkable and very rare print by Charles Denoon (item 16), a seaman on board the *Philadelphia*.

The Tripolitans succeeded in floating the *Philadelphia* and anchoring her under the city's fortifications. But on the night of February 16, 1804, Stephen Decatur with 70 volunteers recaptured and burned her in a daring attack, escaping on the ketch *Intrepid*, a captured vessel of Mediterranean rig.

Commodore Preble harassed the Tripolitan shipping and fortifications by bombardments of larger vessels and attacks by small gunboats. The first such attack on August 3, 1804, is shown in a print (item 17), also by seaman Charles Denoon, who very likely witnessed the scene from his prison cell.

The *Intrepid* figured in another daring venture on September 4, 1804 (item 19), which ended tragically. Taken into the harbor of Tripoli at night, loaded with combustibles, she was to be exploded among the Tripolitan vessels anchored there. The *Intrepid* was apparently discovered and her cargo was exploded prematurely, killing the thirteen volunteers as well as the Tripolitans who had boarded her.

Also in the exhibit is a primitive watercolor (item 18) by an unknown artist, showing an engagement between a United States frigate and a Barbary vessel.

The Bey of Tripoli was ready by the spring of 1805 to conclude a peace, which was signed on June 4, abolishing payments with the exception of $60,000 ransom money for the officers and crew of the *Philadelphia*.

16

A perspective View of the loss of the U.S. Frigate Philadelphia in which is represented her relative position to the Tripolitan Gun-boats when during their furious attack upon her she was unable to get a single gun to bear upon them. ⚓ Ch: Denoon del:

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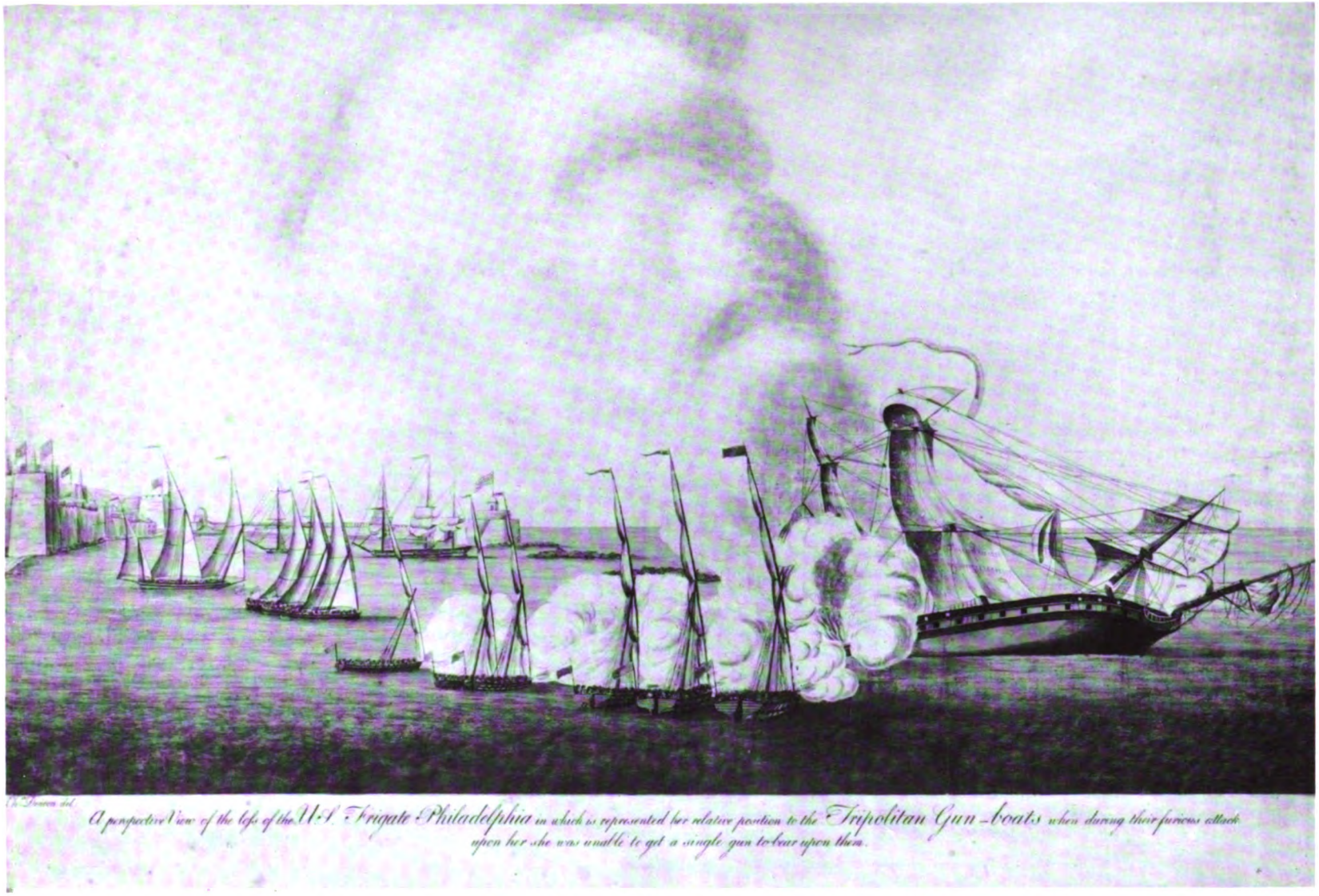

THE CAPTURE OF THE U. S. FRIGATE PHILADELPHIA BY TRIPOLITAN GUNBOATS, NOVEMBER 1, 1803

Item 16

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COMMODORE PREBLE'S SQUADRON ENGAGING THE GUNBOATS AND FORTS OF TRIPOLI, AUGUST 3, 1804

Item 17

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Line engraving, colored by hand. 11¼ in. by 19⅛ in. Undated.

This item and No. 17 are rare prints by Charles Denoon, a seaman on board the *Philadelphia*.

ILLUSTRATED

17

A View of Commodore Preble's Squadron whilst engaging the Gun-boats and Forts of Tripoli on the 3rd. of August 1804. when they captured three of the Tripolitan Gun-boats & greatly damag'd the Bashaw's Fortifications. ⚓ List of ships with commanders, forts, mosques, etc., keyed to numerals and letters within the view. ⚓ *Ch.s Denoon del.t*

Line engraving, colored by hand. 11½ in. by 19¼ in. Undated.

ILLUSTRATED

18

Engagement Between a United States Frigate and a Barbary Vessel. ⚓ Not titled or signed.

Watercolor. 8⅞ in. by 9⅝ in. Apparently contemporaneous.

19

Blowing Up of the Fire ship Intrepid commanded by Cap.t Somers in the Harbour of Tripoli on the night of the 4.th Sep.r 1804. ⚓ Three lines of description of action. Notations below scene designating ships and places shown in print. ⚓ Artist and engraver not named.

Line engraving, colored by hand. 9⅞ in. by 14 in.

Illustration from *The Port Folio*, December 1810.

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The War of 1812

The War of 1812 was in part a result of Great Britain's maritime policy during the Napoleonic Wars. American shipping was caught in the struggle between England and France. The impressment of seamen from American ships on the high seas by British naval officers had long been a sore point. When a state of war was declared to exist with Great Britain on June 18, 1812, "Free Trade and Sailors' Rights" became a national slogan.

The United States Navy comprising only 16 serviceable vessels at the start of the war was no match for that of Great Britain with more than 600 ships. Nevertheless, our Navy gave a splendid account of itself in such victories as those on Lake Erie and Lake Champlain as well as in the numerous actions between single ships on the high seas.

During the early 1800's the art of engraving came into its own in America, and contemporaneous prints made in this country (as well as in England) of the naval engagements of the War of 1812 are undoubtedly the most numerous and distinguished pertaining to any period of United States naval history. The naval victories of this period continued to be popular subjects of pictorial representation for some 40 years after the end of the war. There are, therefore, a number of noncontemporaneous lithographs included in this exhibit of actions from the War of 1812. Lithography was introduced into America about 1820, and as it was cheaper, it became the popular art form from the 1840's through the 1860's.

The first real naval engagement of the war took place southeast of Halifax late in the afternoon of August 19, 1812, when the *Constitution*, commanded by Captain Isaac Hull, reduced the British ship *Guerrière* to a helpless hulk in a half-hour's engagement (item 20). The naval victory provided a much needed boost to the morale of the nation, especially in view of the failure of land operations.

Taking advantage of Great Britain's preoccupation with the war in Europe, American squadrons and single ships raided British commerce on the high seas. This resulted in three more notable single-ship victories for the United States before the end of 1812. One of these actions took place on October 18, 1812, between the United States sloop-of-war *Wasp*, commanded by Master Commandant Jacob Jones, and the British sloop-of-war *Frolic* (item 22). Captain Jones had followed some strange ships during the night of October 17, to find next morning that they were six British merchant ships being convoyed by the *Frolic* from Honduras to England. The *Wasp* engaged the *Frolic* in a furious battle of 43 minutes at close range in a high sea. When the Americans boarded the *Frolic* they found alive on deck only the wheelsman and three officers. While the *Wasp* and her prize were caring for the wounded and attempting to repair the considerable damage of the action, the British ship-of-the-line *Poictiers* came upon them and forced them to surrender about two hours after the end of the engagement.

A week later, on October 25, 1812, several hundred miles west of the Canary Islands, the frigate *United States*, commanded by Captain Stephen Decatur, encountered the British frigate *Macedonian* (items 21 and 23). During a 90-minute engagement Decatur demonstrated great skill in maneuvering and fire-power, maintaining an almost incessant broadside fire on the *Macedonian* that damaged her hull

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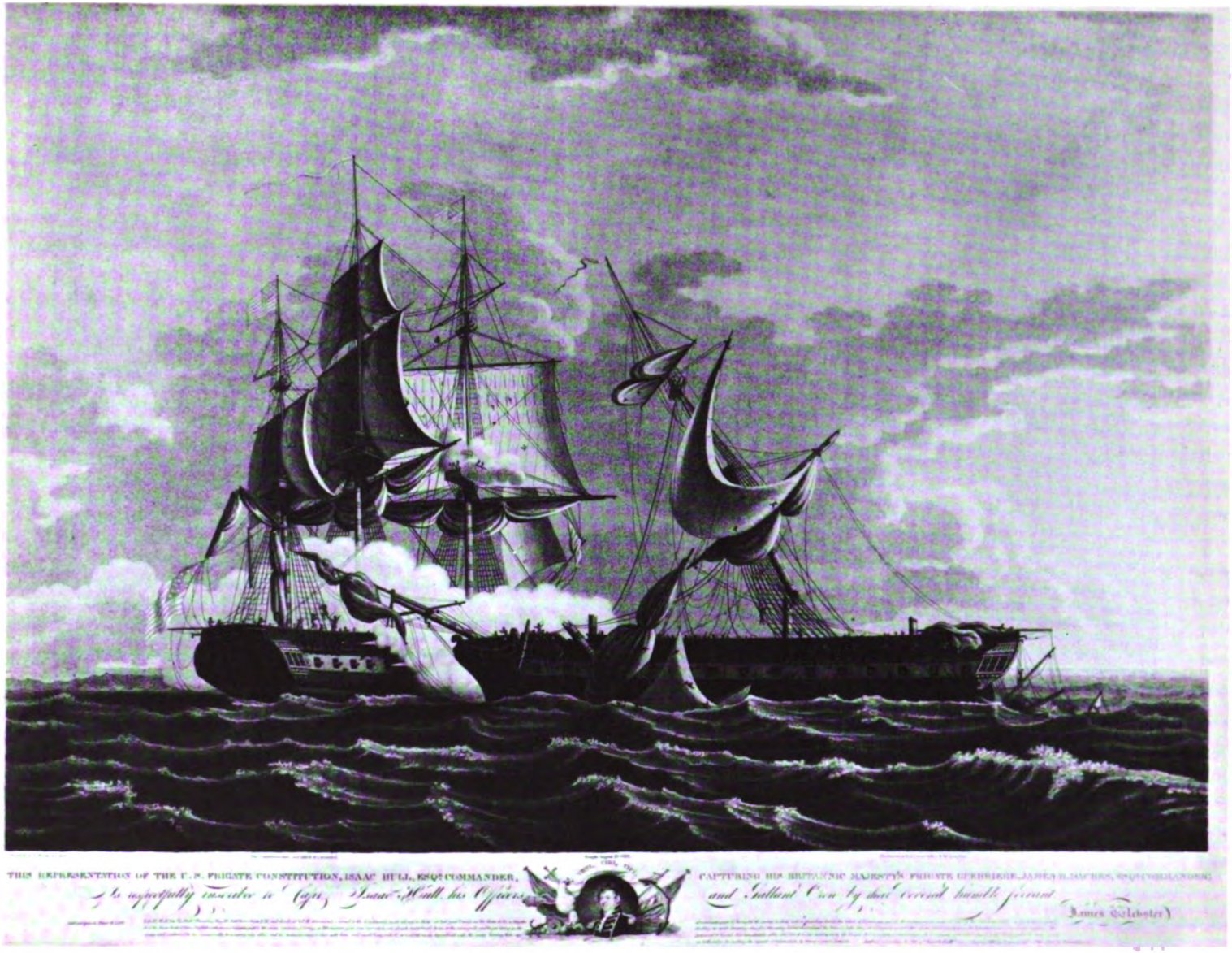

THE U. S. FRIGATE CONSTITUTION CAPTURING HIS BRITANNIC MAJESTY'S FRIGATE GUERRIÈRE, AUGUST 19, 1812

Item 20

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BOARDING AND TAKING THE AMERICAN SHIP CHESAPEAKE BY
H. M. SHIP SHANNON, JUNE 1, 1813

Item 28

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and nearly dismasted her. When the *Macedonian* was brought as a prize into the harbor of New London, Connecticut, in December 1812, the enthusiasm of the nation was unbounded.

In search of British ships to harass or to destroy, the *Constitution*, commanded by Captain William Bainbridge, came upon the British frigate *Java* off the coast of Brazil on December 29, 1812. The *Constitution* opened fire at long range when the *Java* bore down upon her. The action lasted for more than two hours, the latter part at close range. Captain Bainbridge was twice wounded, but he continued in command on deck. Finally, the *Java* was completely dismasted and had to strike her colors (items 24–26). Because of her almost helpless condition, the *Java* had to be burnt at sea.

Not all the victories were American. On June 1, 1813, outside Boston, the British frigate *Shannon* inflicted a disastrous defeat on the United States frigate *Chesapeake* (items 27 and 28). Three weeks before, Captain James Lawrence had been assigned the command of the *Chesapeake*, then being refitted in Boston. In spite of brave resistance, the *Chesapeake* was boarded in 15 minutes after the action began and the American flag was replaced with that of Great Britain. Captain Lawrence was twice wounded early in the contest and was taken below, uttering the famous words "Don't give up the ship." He died four days later at Halifax where the *Shannon* had taken her prize.

By the summer of 1812 it had become obvious that control of the Great Lakes was of vital importance to both the British and the Americans. Both began building ships in the area. In August 1813 Captain Oliver H. Perry was ready with a fleet of nine ships and waited for the enemy at Put-in-Bay. Early in the morning of September 10, 1813, he sailed out with his fleet, he himself on the *Lawrence*, which was soon reduced to a wreck by the three largest British ships (items 29 and 30). Perry then took to a small open boat and was rowed to the *Niagara*, where he took command (item 31). Close action was ordered, and with the aid of smaller vessels the *Niagara* sailed right through the British line firing right and left. One by one the British ships surrendered. At the end of the three-hour engagement Captain Perry sent this message to General Harrison: "We have met the Enemy and they are ours. . . ." The British position around Lake Erie collapsed as a result of the historic battle.

The frigate *Essex*, commanded by Captain David Porter, cruised for months in the Pacific, existing on supplies taken from British whalers and other prizes. Finally the *Essex* was blockaded in the harbor of Valparaiso by the British frigate *Phoebe* and the sloop-of-war *Cherub*. While Porter was attempting to escape in the *Essex* on March 28, 1814, the ship was struck by a heavy squall and lost her main topmast. Unable to regain the harbor, the *Essex* was attacked by the two British vessels. After a desperate struggle of about two and a half hours Porter was forced to surrender (item 32).

One of the ships to escape the effective British blockade of 1814 was the new sloop-of-war *Peacock*, commanded by Master Commandant Lewis Warrington. On April 29, 1814, she attacked the British brig *L'Epervier* off Florida. Hit by the first broadside, which practically destroyed her maneuverability, the *Peacock* had to rely wholly upon her gunfire. At the end of 45 minutes, *L'Epervier* was forced to strike her colors (item 33).

One of the last naval actions on the Great Lakes in the War of 1812 took place on Lake Ontario in May 1814. A British naval force attacked Fort Oswego on May 5 and succeeded the following day in occupying it and capturing a quantity of naval stores (item 34). On May 8, the British abandoned the fort, after setting fire to the barracks.

The sloop-of-war *Wasp*, commanded by Master Commandant Johnston Blakeley, evaded the British blockade and sailed from Portsmouth, New Hampshire, on May 1, 1814. Heading for the English Channel, the *Wasp* made several captures before coming on the British brig *Reindeer* on June 28, 1814. A severe fight ensued, during which Blakeley was able to successfully board the *Reindeer* and haul down the British flag (item 35).

After refitting at a French port, the *Wasp* forced the British brig *Avon* to surrender on the night of September 1, 1814 (item 36). At the arrival of other British ships, the *Wasp* proceeded into the South

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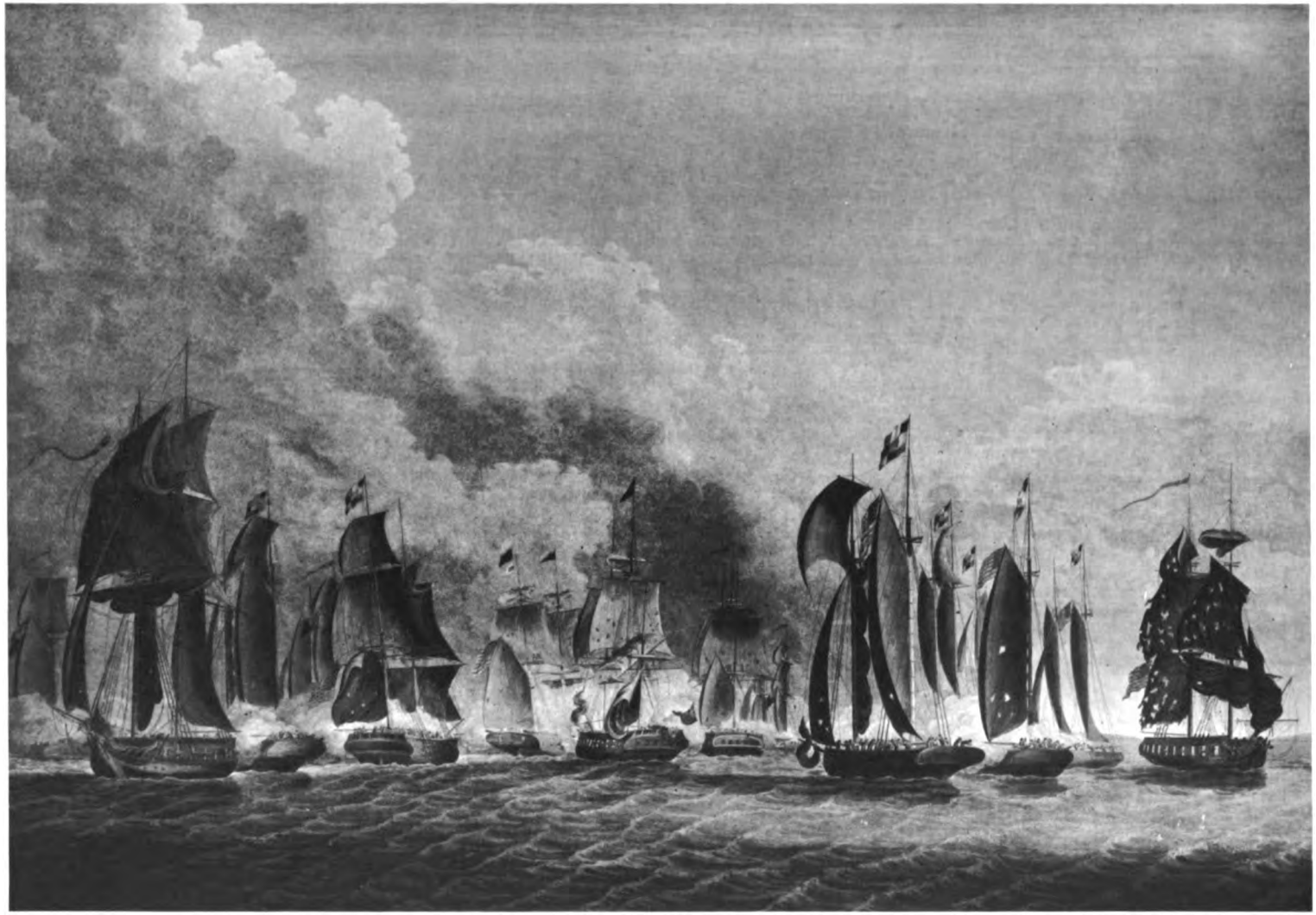

THE BATTLE ON LAKE ERIE, SEPTEMBER 10, 1813

Item 30

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Atlantic where she disappeared and was never heard from again.

Great Britain's plan for the termination of the War of 1812 called for an invasion of the United States from Canada by way of Lake Champlain, the naval control of which was essential. Sir George Prevost set out overland for Plattsburg with a trained army of 11,000 men and occupied it on September 6, 1814. There he awaited the British squadron since he could not move until the American vessels under Commodore Macdonough were eliminated. On September 11 the British squadron arrived to find the Americans anchored in battle order in Plattsburg Bay. In two hours of hard fighting the British fleet was destroyed (item 37). Meanwhile, Prevost attacked the American forces on land and was repulsed. Learning of the complete American naval victory, he marched his army back to Canada.

An unfortunate but unavoidable American naval defeat preceded the one great land victory of the War of 1812—the Battle of New Orleans. Late in 1814, soon after General Andrew Jackson arrived in New Orleans, a British fleet anchored in the vicinity. In order to reach New Orleans through the shallow waters of Lake Borgne, the British had to transport their troops for about 60 miles in small boats. This route was defended by a small squadron of gunboats commanded by Lieutenant Thomas ap Catesby Jones. On December 12, 1814, about a thousand British sailors and marines embarked in 45 barges, and they encountered Jones' gunboats two days later. After a severe engagement of two hours Jones' vessels were captured (item 38). The way was now clear for the British to advance toward New Orleans, where General Jackson was to win his great victory on January 8, 1815.

Although the Treaty of Ghent, ending the War of 1812, was signed on December 24, 1814, news of the peace was slow to reach the United States and slower to reach her ships at sea. Several important naval actions took place in 1815, notably another glorious victory for the *Constitution*, the famous "Old Ironsides" of the Navy. Commanded now by Captain Charles Stewart, she evaded the blockade at Boston on December 17, 1814, and sailed for Madeira, capturing two prizes en route.

On February 20, 1815, the *Constitution* sighted the British frigate *Cyane* and the sloop-of-war *Levant*. She delivered a staggering blow first to the *Levant* and then maneuvered into position to attack the *Cyane*. The *Cyane* surrendered after a heavy fire of 45 minutes. Then the *Constitution* overtook the *Levant* and made her a second prize (items 39 and 40). Some three weeks after the battle, a British squadron forced the *Constitution* and her prizes to put to sea from a port in the Cape Verde Islands, resulting in the recapture of the *Levant*. The *Constitution* and the *Cyane*, however, safely reached the United States.

As in the Revolutionary War, privateer actions were of the greatest importance and many of the great naval commanders had been trained on board privateers. There were about 500 American privateers engaged in the War of 1812 and their depredations on British commerce were staggering. Privateer actions are illustrated by items 41–48.

An innovation of the War of 1812 was the construction of the first steam vessel in the United States Navy. Designed by Robert Fulton, the *Fulton the First* was launched in New York on October 29, 1814, amid great fanfare, but she was not completed until after the end of the War of 1812 and had no effect on the conduct of operations (items 49–51).

20

This Representation of the U.S. Frigate Constitution, Isaac Hull, Esqr. Commander, Capturing His Britannic Majesty's Frigate Guerriere, James R. Dacres, Esqr. Commander; Is respectfully inscribed to Capt. Isaac Hull, his Officers and Gallant Crew; by their devoted humble Servant, James Webster. Fought August 19, 1812. ⚓ *The Constitution had 7 men killed & 7 wounded. The Guerriere had 15 men killed & 63 wounded.* ⚓ *Painted by T. Birch, A.C.S.A. Engraved by C. Tiebout, A.C.S.A.* ⚓ *Entered . . . the 18th day of August 1813 by James Webster of the State of Pennsylvania. Subscription Price $5.00.* ⚓ Four lines of description of the action.

Stipple engraving, black and white. 18 in. by 26¼ in.

ILLUSTRATED

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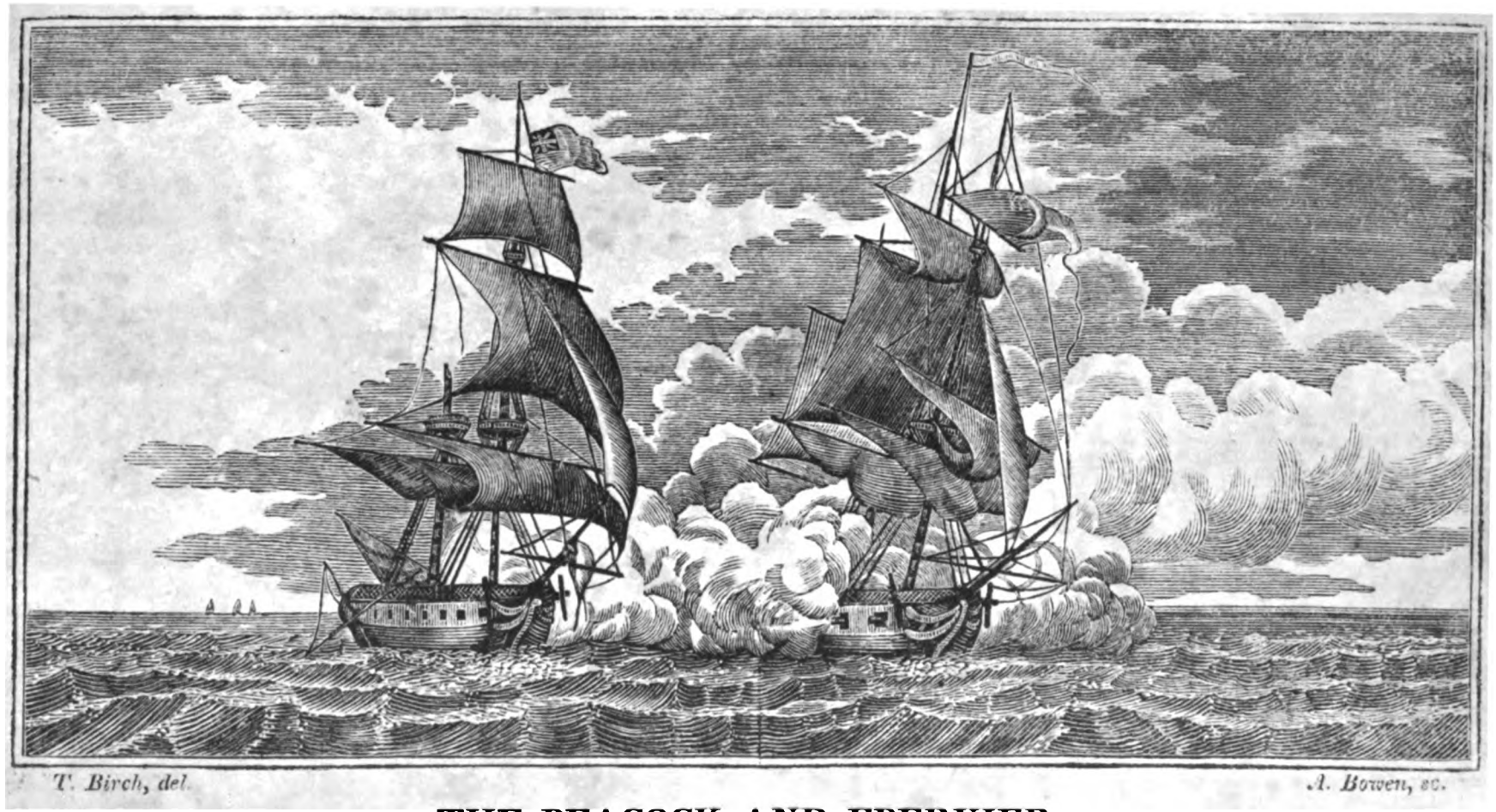

THE PEACOCK AND EPERVIER.

THE PEACOCK AND EPERVIER, APRIL 29, 1814

Item 33

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21

Capture of H.B.M. Frigate Macedonian, Captn. John S. Carden by the U.S. Frigate United States, Stephen Decatur Esqr. Commander. To Commodore Decatur, his Officers and Brave Crew; This Plate is Dedicated with the greatest respect By B. Tanner & J. Webster. ⚓ Extract from Decatur's official letter of October 30, 1812. Statement of armament and losses at the right. ⚓ *Painted by T. Birch A.C.S.A. & P.A. Engraved by B. Tanner A.C.S.A.* ⚓ *Entered . . . the 13th day of August 1813 by Benjamin Tanner of the State of Pennsylvania. Published 25th October, 1813 by B. Tanner, Engraver, N°. 74 South Eighth Street, & J. Webster Philadelphia.*

Line engraving, black and white. 19 in. by 26 in.

22

Capture of the British Sloop of War Frolic of 24 guns, by the U.S. Sloop of War Wasp of 18 guns. ⚓ *Th. Birch Inv^t. S. Seymour Sc.* ⚓ *Copy right Secur'd*

Line engraving, black and white. 3⅝ in. by 5⅞ in.

Illustration from *The Port Folio*, February 1813.

Notation by Roosevelt in pencil: "F.D.R.—Holden Sale—1910—$3. —Very fine & rare."

23

Prise de Feu au Vaisseau Anglais, dans le Combat navale. Dessiné par Garneray. Gravé par Debucourt

Line engraving, colored by hand. 4⅞ in. by 7½ in. Undated.

View of action between the *United States* and the *Macedonian*.

24

Constitution and Java. Fought Dec. 29th 1812. ⚓ *The Constitution had 9 killed & 25 wounded. The Java had 60 killed & 170 wounded.* ⚓ *Lith. & Pub. by N. Currier, 2 Spruce St. N.Y. 403.* ⚓ *Entered . . . in the year 1846. . . .*

Lithograph, colored by hand. 7⅞ in. by 12⅞ in.

Notation in pencil, upper right margin, by Roosevelt: "FDR rare."

Apparently first state.

25

The capture of H.B.M^s. Sloop of War Java by the U.S. Frigate Constitution. ⚓ *Lith. of D. W. Kellogg & Co. 110 Main St. Hartford Conn.*

Lithograph, colored by hand. 8½ in. by 12⅜ in. Undated.

Inscription on back of frame reads: "To Gov. Franklin D. Roosevelt from the Turkey Cabinet 1932." Governor Roosevelt met weekly with a group of Democratic legislators at the Executive Mansion in Albany. As cold turkey was usually served, the group came to be known as the Turkey Cabinet.

26

Dedicated by Permission to the Right Honourable the Lords Commissioners of the Admiralty. ⚓ *Plate 4th The Java in a Sinking state, set fire to, & Blowing up. The Constitution at a distance ahead, Laying to, unbending Sails, repairing her Rigging &c. on the Evening of 29th Decr. 1812.* ⚓ Number of men and armament of each ship at the sides. ⚓ *Drawn & Etch'd by N. Pocock, from a Sketch by Lieut. Buchanan. Engraved by R. & D. Havell.* ⚓ *Jany. 1, 1814, Publish'd by Messrs. Boydell & Co. Cheapside, and Colnaghi & Co. Cockspur Street, London.*

Aquatint, colored by hand. 14 in. by 17⅞ in.

27

Capture of the Chesapeake, June 1st 1813. ⚓ *Painted by T. Whitcombe. Engraved by W. J. Bennett.* ⚓ At top: *Executed under the direction of Captn. Sir P. B. V. Broke, Bar^t.*

Aquatint, colored by hand. 5¼ in. by 8¼ in. Undated.

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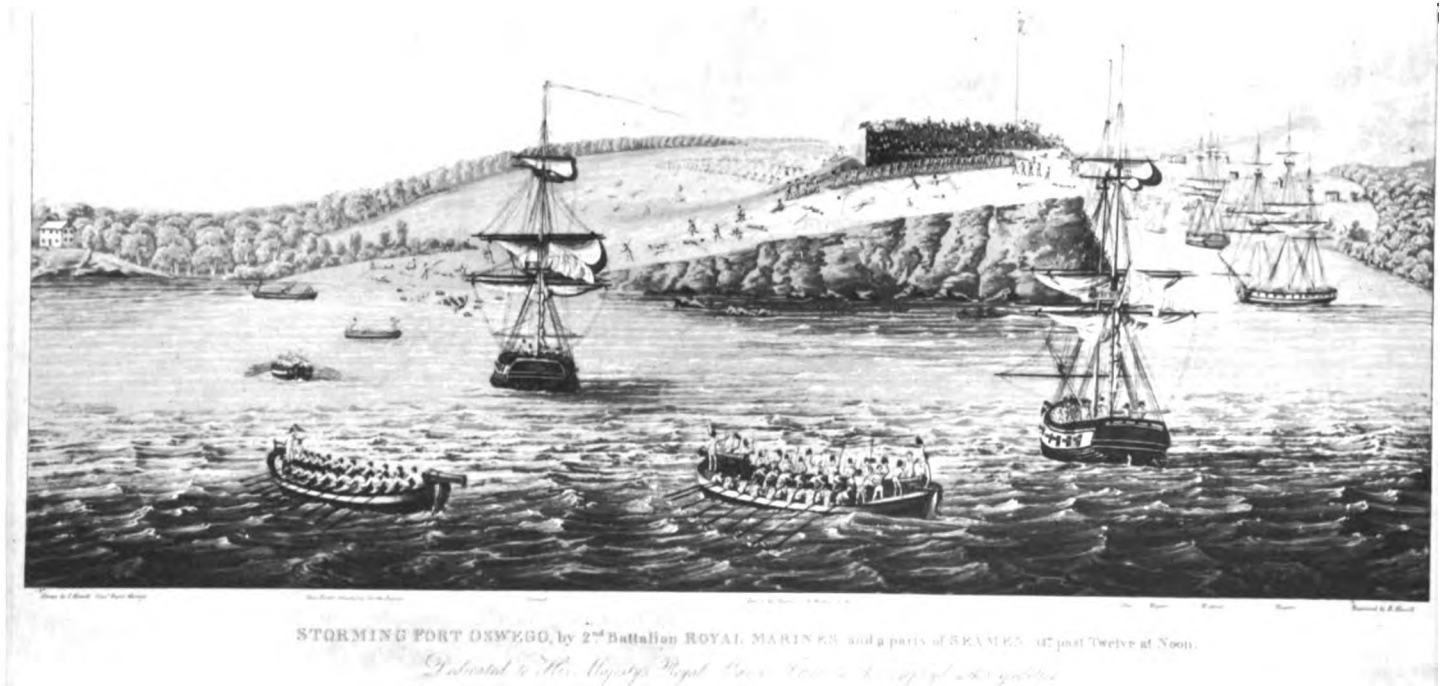

STORMING FORT OSWEGO, MAY 6, 1814

Item 34

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28

Boarding and Taking the American Ship Chesapeake, by the Officers & Crew of H.M. Ship Shannon, Commanded by Cap.t Broke, June 1813. ⚓ *Heath del.t M. Dubourg sculp.t* ⚓ *Published & Sold July 1, 1816, by Edw.d Orme, Publisher to His Majesty, & the Prince Regent, Bond Street, corner of Brook Street, London.*

Aquatint, colored by hand. 7¾ in. by 10⅞ in.

Illustration from Orme, *Historic Military and Naval Anecdotes*, London, 1816.

ILLUSTRATED

29

The Battle on Lake Erie. Fought Sep.t 10.th 1813 – First View. ⚓ *Drawn by Sully and Kearny Engr.d by Murray, Draper Fairman and Co.* ⚓ *Published by Wm Smith Print Seller 702 So. 3rd. St. Phil.a*

Line engraving, colored by hand. 17¾ in. by 26 in. Undated.

Second state.

30

The Battle on Lake Erie. Fought Sep.t 10.th 1813. – Second View. ⚓ Artist and engraver not named. ⚓ *Published by Wm. Smith, Print Seller, 702 So. 3rd. St. Philad.a*

Line engraving, colored by hand. 17¾ in. by 25¾ in. Undated.

Second state.

ILLUSTRATED

31

Perry's Victory on Lake Erie. ⚓ *Painted by T. Birch. Engraved by A. Lawson. Printed by* [name apparently obliterated on the plate.] ⚓ *Pub. by Wm. Smith. Print Seller. 702 South 3rd. St. Phil.a*

Line engraving, colored by hand. 18⅜ in. by 25⅞ in. Undated.

Third state.

ILLUSTRATED IN COLOR

32

Capture of the Essex. ⚓ *M. Corne, p. A. Bowen, sc.*

Woodcut, black and white. 3¼ in. by 6¾ in. Undated.

Illustration from [Abel Bowen, comp.,] *The Naval Monument*, Boston, 1816.

33

The Peacock and Epervier. ⚓ *T. Birch, del. A. Bowen, sc.*

Woodcut, black and white. 3¼ in. by 6¾ in. Undated.

Illustration from [Abel Bowen, comp.,] *The Naval Monument*, Boston, 1816.

ILLUSTRATED

34

Storming Fort Oswego, by 2.nd Battalion Royal Marines and a party of Seamen; 15.m past Twelve at Noon. ⚓ *Plate 2.* ⚓ *Dedicated to His Majesty's Royal Marine Forces, and those employ'd on the Expedition.* ⚓ Identification of troops and ships. ⚓ *Drawn by I. Hewett, Lieu.t Royal Marines. Engraved by R. Havell. London, Published May 1, 1815.*

Aquatint, colored by hand. 15⅜ in. by 21¼ in.

ILLUSTRATED

35

The Wasp and Reindeer. ⚓ *M. Corne, p. A. Bowen, sc.*

Woodcut, black and white. 3¼ in. by 6¾ in. Undated.

Illustration from [Abel Bowen, comp.,] *The Naval Monument*, Boston, 1816.

36

The Wasp and Avon. ⚓ *M. Corne, p. A. Bowen, sc.* ⚓ Names of five vessels below view.

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THE BATTLE OF LAKE CHAMPLAIN, SEPTEMBER 11, 1814

Item 37

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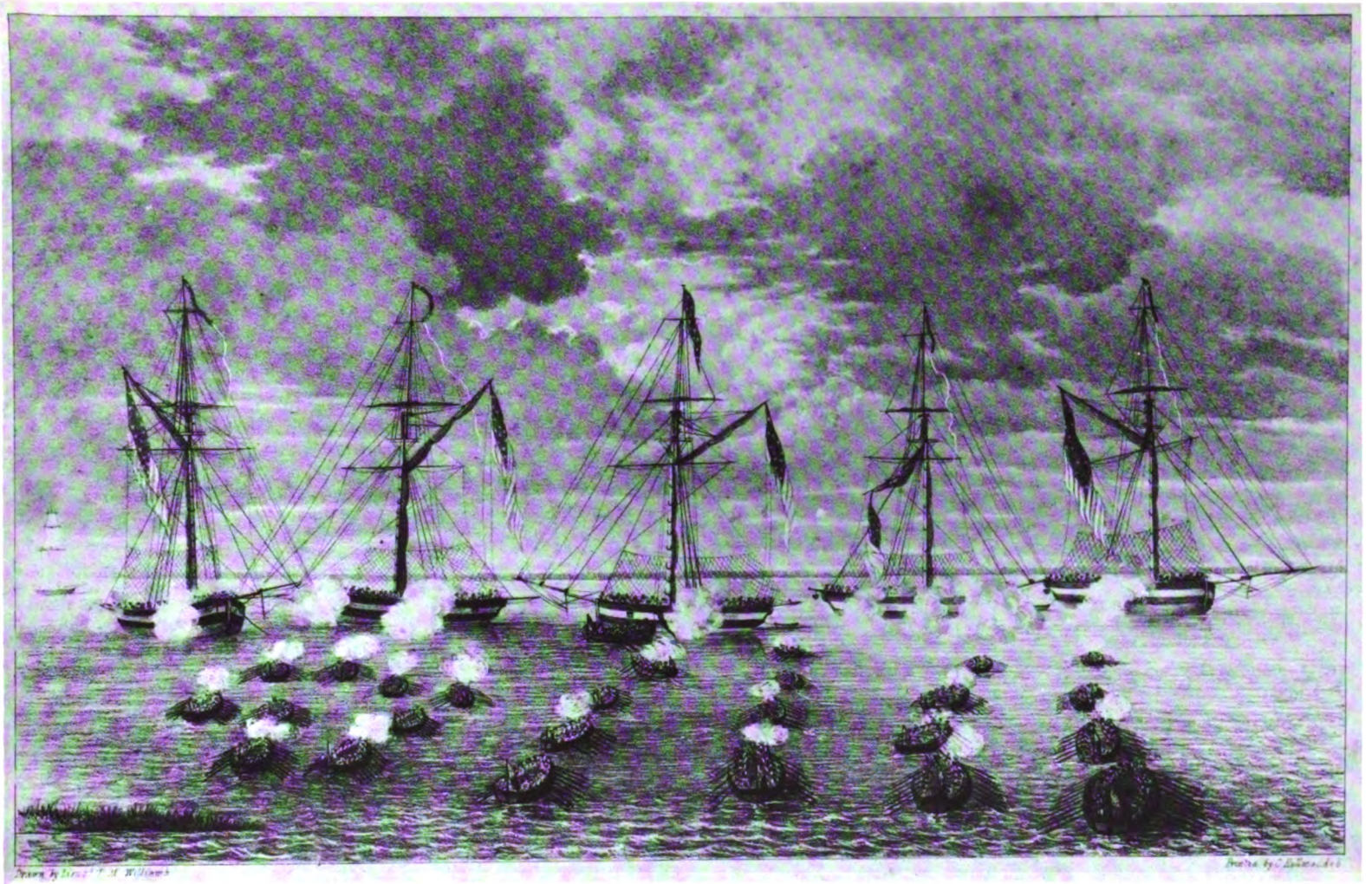

THE ATTACK ON THE AMERICAN GUNBOATS IN LAKE BORGNE, LOUISIANA, DECEMBER 14, 1814

Item 38

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View of the action between the U. S. Frigate Constitution & the British Ships Levant & Cyane

THE ACTION BETWEEN THE U. S. FRIGATE CONSTITUTION AND BRITISH SHIPS LEVANT AND CYANE, FEBRUARY 20, 1815

Item 39

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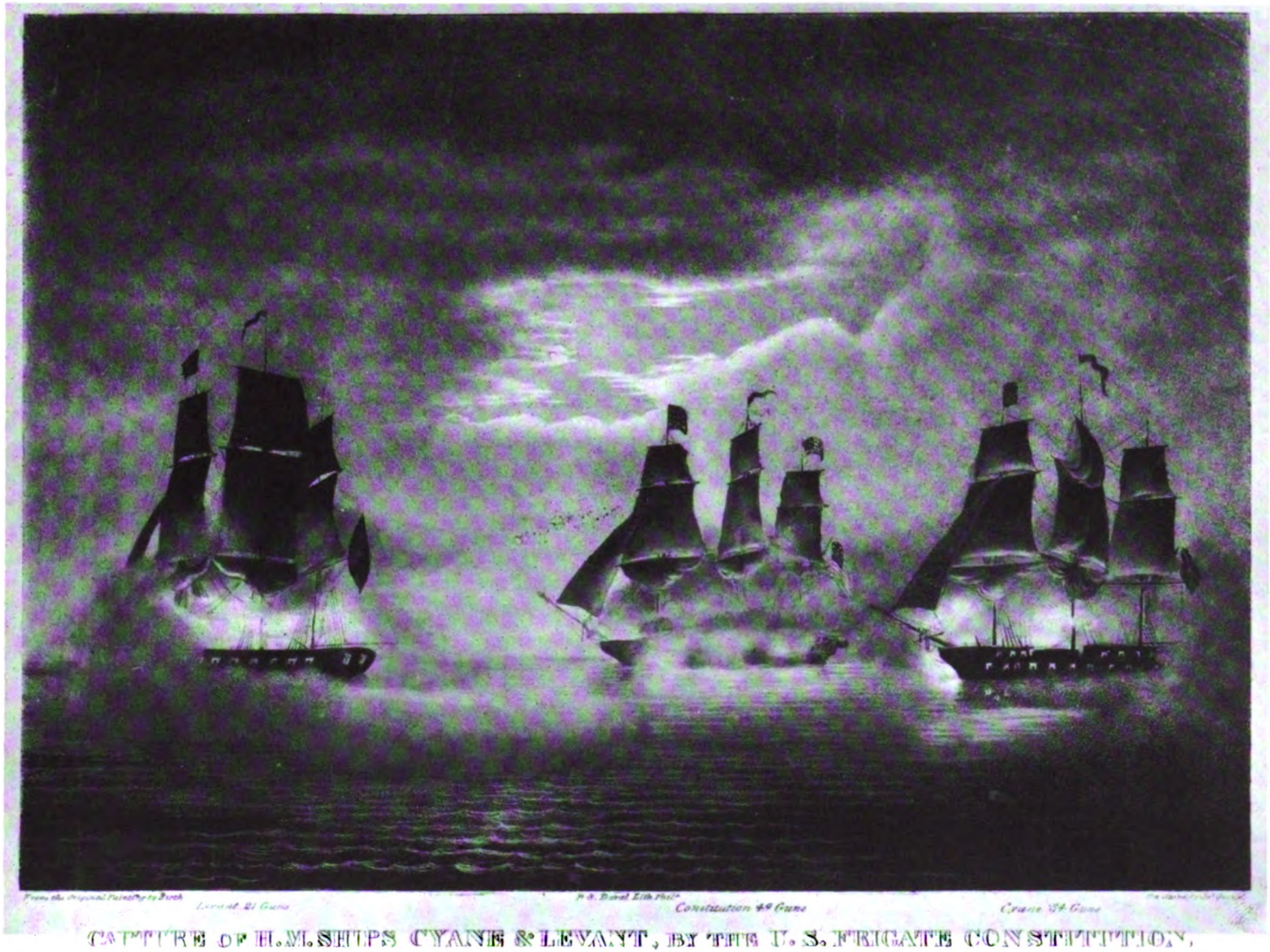

CAPTURE OF H.M.SHIPS CYANE & LEVANT, BY THE U.S. FRIGATE CONSTITUTION,
TO CHAS. STEWART ESQR. HIS OFFICERS & CREW.

CAPTURE OF H. M. SHIPS CYANE AND LEVANT BY THE U. S. FRIGATE CONSTITUTION, FEBRUARY 20, 1815

Item 40

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Woodcut, black and white. 3¼ in. by 6¾ in. Undated.

Illustration from [Abel Bowen, comp.,] *The Naval Monument*, Boston, 1816.

37

Macdonough's Victory on Lake Champlain, and Defeat of the British Army at Plattsburg by Gen.l Macomb, Sept.r 11.th 1814. ⚓ *Painted by H. Reinagle. Engraved by B. Tanner. Printed by Rogers & Esler.* ⚓ *Published 4.th July 1816 by B. Tanner Engraver N.o 74 South Eighth Street Philadelphia. Entered . . . the 22.nd day of May 1816; by Benjamin Tanner, of the State of Pennsylvania.*

Line engraving, black and white. 17⅛ in. by 24¾ in.

First state.

ILLUSTRATED

38

The Gallant Attack & Capture of the American Gun Boats in Lake Borgne by the Boats of the Squadron under the Command of Captain N. Lockyer. C.B. to whom & the Brave Officer's & Seaman, this Representation is most respectfully dedicated by T. M. Williams. R. N. ⚓ *Drawn by Lieu.t T. M. William's. Printed by C. Hullmandel.*

Lithograph, black and white. 8¾ in. by 14¼ in. Undated.

ILLUSTRATED

39

View of the action between the U.S. Frigate Constitution & the British Ships Levant & Cyane. ⚓ *Painted by Tho.s Birch Eng. by J. Sartain* ⚓ Names of the three vessels below view. ⚓ *Engraved for the Gentleman's Magazine.—Philadelphia.*

Mezzotint, black and white. 4¾ in. by 9 in. Undated.

ILLUSTRATED

40

Capture of H.M. Ships Cyane & Levant, by the U.S. Frigate Constitution. ⚓ *To Cha.s Stewart Esq.r His Officers & Crew. This Plate is respectfully dedicated by Huddy & Duval.* ⚓ Position of the three ships with their armaments indicated under the view. ⚓ *From the Original Painting by Birch. On Stone by Ja.s Queen. P. S. Duval, Lith. Phil.a*

Lithograph, colored by hand. 7¼ in. by 10¼ in. Undated.

First state. The second state appeared as an illustration in *U. S. Military Magazine*, December 1840.

ILLUSTRATED

41

The Capture of the Gypsey Schooner New York on the 30.th of April 1812, by H.M. Ships Hermese and B'elle Poule In the Middle of the Atlantic Ocean, after a Chase of three days and nights; she was bound from New York to Bordeaux with a Cargo Value 50,000 £, *a Crew of Eighty Men, and supposed to be a Privateer, being fully armed and Equiped.* ⚓ *Painted by W. J. Huggins, Marine Painter to His Majesty, & Published by Him, at 105 Leadenhall Street, Sept.r 10.th 1834. Engraved by* [initial practically obliterated on plate] *Rosenberg.*

Aquatint, colored by hand. 10¾ in. by 17⅛ in.

First state before names of British ships and engraver were corrected. Engraver's name in corrected state is "C. Rosenberg."

42

British Frigate Pursuing American Schooner. ⚓ Artist, engraver, and publisher not named.

Appears to be a line engraving (ships only) and watercolor (sea and sky). 8⅛ in. by 10⅝ in. Undated.

The schooner, apparently replacing the British flag with United States colors, flies a blue pennant from topmast inscribed: "Catch Me Who Can."

ILLUSTRATED

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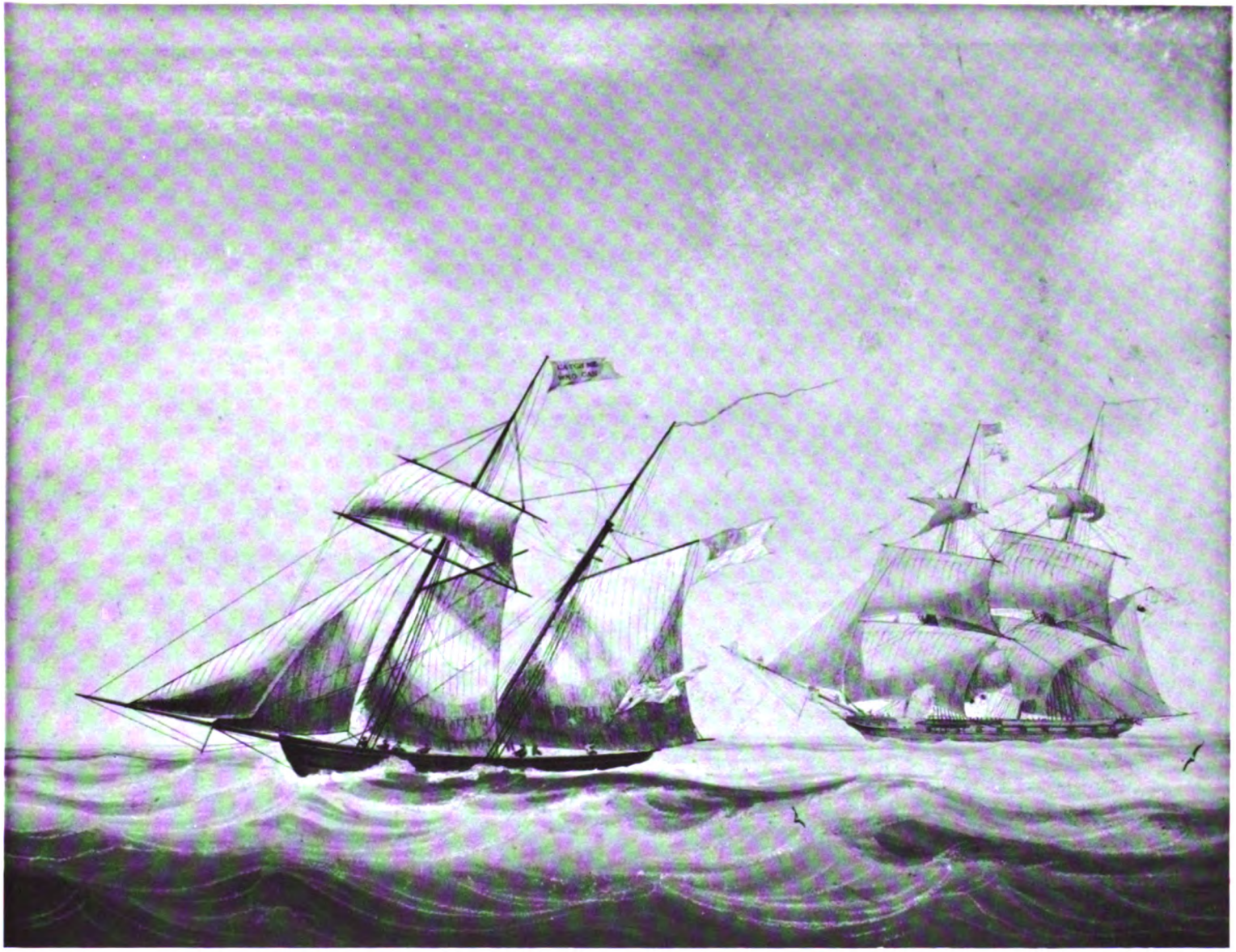

A BRITISH FRIGATE PURSUING AN AMERICAN SCHOONER

Item 42

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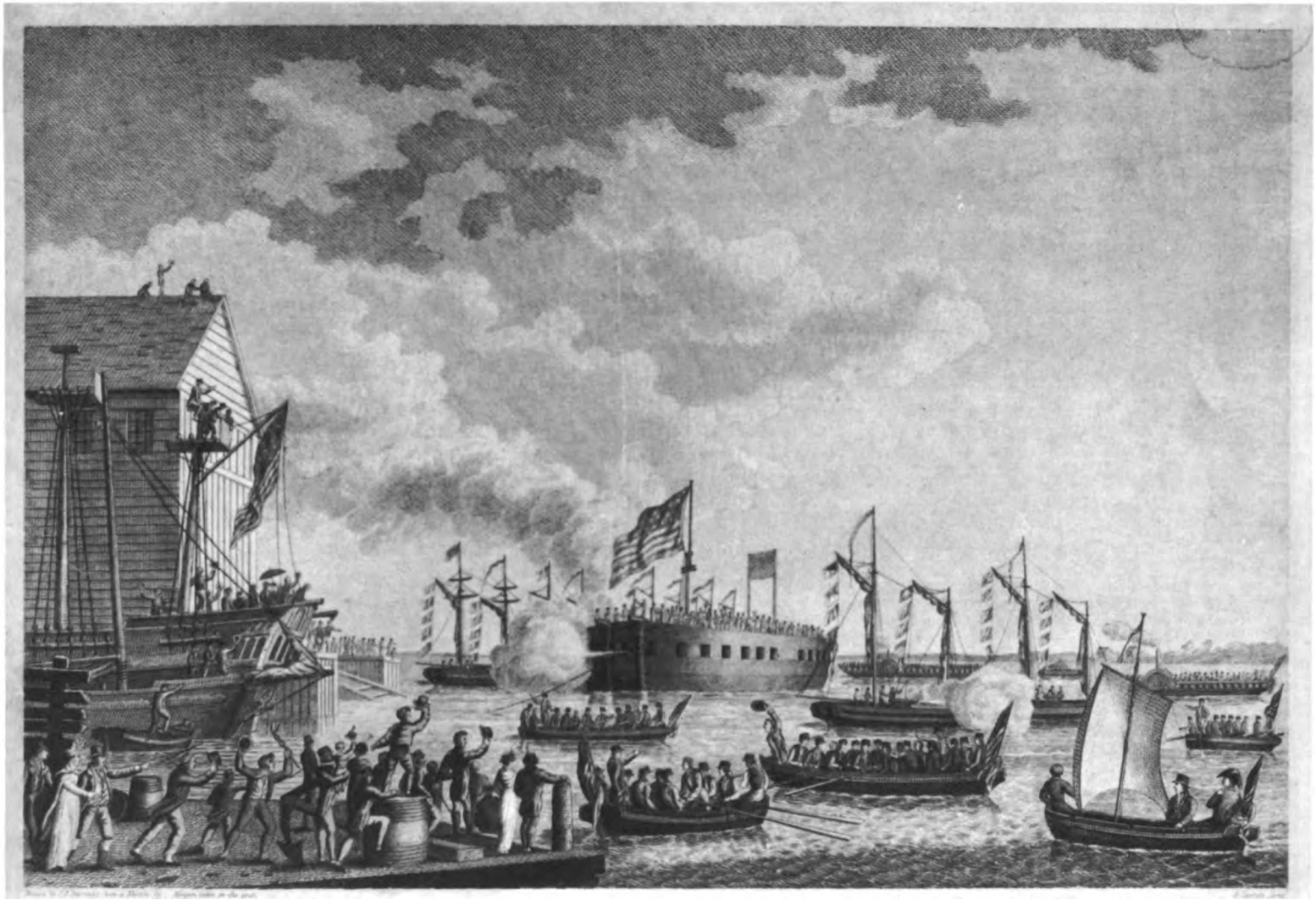

LAUNCH OF THE STEAM FRIGATE **FULTON THE FIRST**, AT NEW YORK 29 OCT. 1814

THE LAUNCHING OF THE STEAM FRIGATE FULTON THE FIRST,
OCTOBER 29, 1814

Item 49

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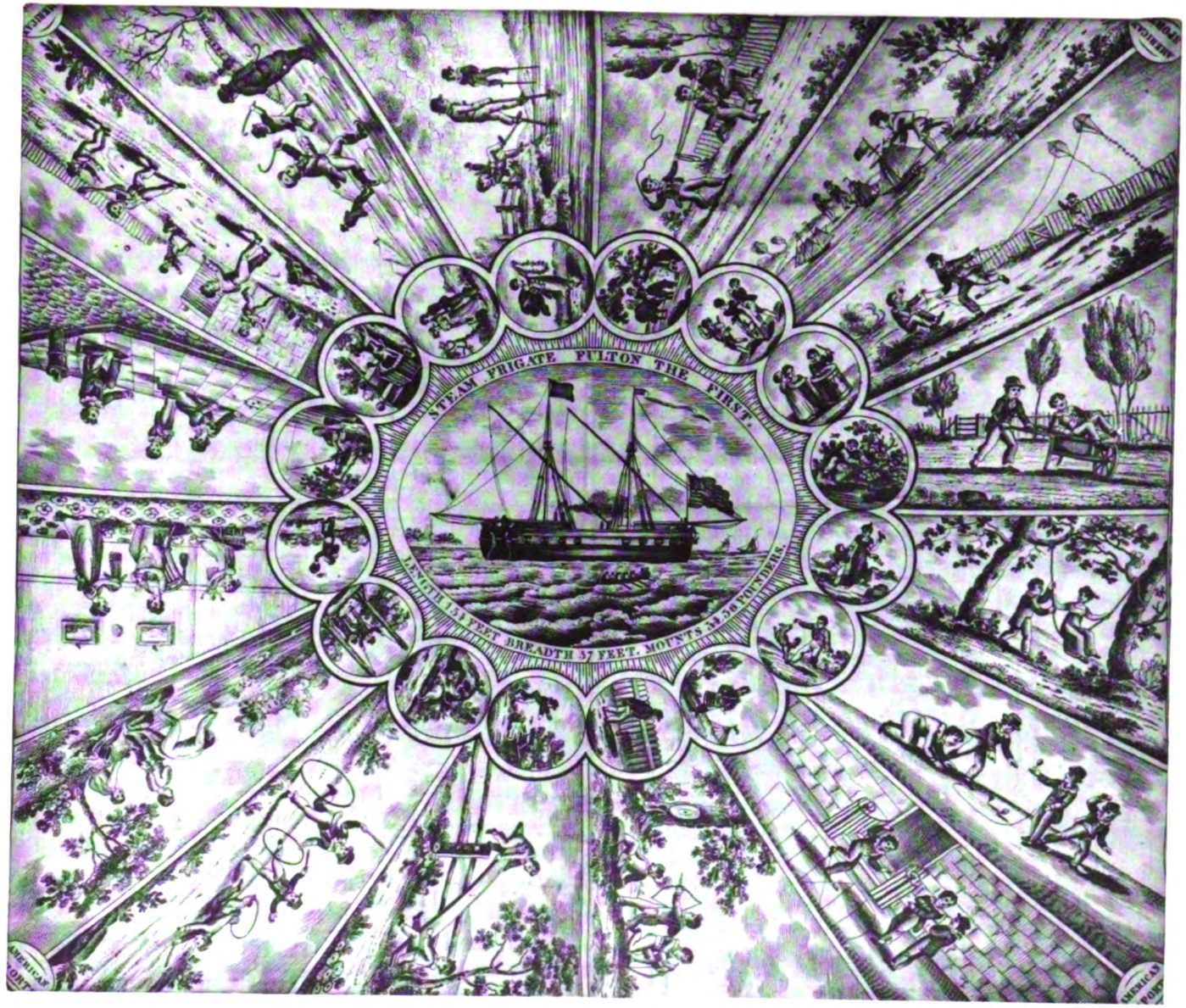

THE STEAM FRIGATE FULTON THE FIRST

Item 51

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43

Battle between the Schooner Atlas and two British Ships, on the 5th. of August 1812. ⚓ *A. Weingärtner's Lithy. N.Y.*

Lithograph, sepia. 3½ in. by 6⅛ in. Undated.

Nos. 43–48 are illustrations from George Coggeshall, *History of the American Privateers and Letters-of-Marque*, New York, 1856.

44

Battle between the Schooner Rossie, and the Ship Princess Amelia, on the 16th. of Sept. 1812. ⚓ *A. Weingartner's Lithy. N.Y.*

Lithograph, sepia. 3½ in. by 6⅛ in. Undated.

45

Battle between the Schooner Saratoga, and the Brig Rachel on the 15th. of Dec. 1812. ⚓ *A. Weingärtner's Lithy. N.Y.*

Lithograph, sepia. 3½ in. by 6⅛ in. Undated.

46

Battle between the Schooner Dolphin, the British Ship Hebe and a Brig off Cape St. Vincent, on the 25th. Jan. 1813. ⚓ *A. Weingärtner's Lithy. N.Y.*

Lithograph, sepia. 3½ in. by 6⅛ in. Undated.

47

Battle between the Schooner Decatur and the Schooner Dominica, on the 5th. of August 1813. ⚓ *A. Weingärtner's Lithy. N.Y.*

Lithograph, sepia. 3½ in. by 6¼ in. Undated.

48

Schooner David Porter, Lying to in the Bay of Biscay, Jan. 30th. 1814. ⚓ *A. Weingärtner's Lithy. N.Y.*

Lithograph, sepia. 3½ in. by 6⅛ in. Undated.

49

Launch of the Steam Frigate Fulton the First, at New York, 29th Octr. 1814. 150 feet long and 50 feet wide, will mount 28 long 32 pounders, and 2 50 pounders. (Columbiards.) ⚓ *Drawn by J. J. Barralet, from a Sketch by M. Morgan, taken on the spot. B. Tanner, dirext.* ⚓ *Philadelphia: Published 27th March 1815 by B. Tanner No. 74 South 8th St.*

Line engraving, black and white. 9⅞ in. by 14⅞ in.

First state.

ILLUSTRATED

50

La Fregate À Vapeur Le Fulton, manœuvrant dans la Rade de New Yorck. Au loin le Bâteau à vapeur, messager du New-huven. ⚓ Description and potentialities of the ship. ⚓ Artist and engraver not named. ⚓ *A Paris, chez Ostervald l'aîné Editeur, Rue de la Parcheminerie, No. 2.*

Aquatint, colored by hand. 6⅞ in. by 9½ in. Undated.

51

Steam Frigate Fulton the First. Length 154 Feet Breadth 57 Feet, Mounts 34, 56 Pounders ⚓ Title in each corner: *American Sports.* ⚓ Artist not named.

Sepia woodblock on cloth. Oval print of steam frigate in center surrounded by 16 scenes of children at various sports and 16 small medallion prints. 20 in. by 23⅞ in. Undated.

ILLUSTRATED

Digitized by Google

The Peacetime Navy

After the War of 1812 the commerce of the United States expanded to all parts of the world. Paralleling this growth was the expansion of the United States Navy, which engaged in time of peace in the protection of American shipping. This part of the exhibit gives a sample of views of ships of the Navy in peacetime, some of them involved in small armed actions to protect American rights.

Rarely seen in prints and paintings of the early Navy are such work-a-day ship scenes as an American frigate anchored in port with her hammocks strung out to dry (item 52).

Officers and seamen frequently tried their hands at sketching ships at sea or in port. Such an effort is the little watercolor (item 53) of the United States ship *North Carolina* by Midshipman James Southard, made at the time of that vessel's Mediterranean cruise in 1825. In contrast, the charming mezzotint showing the frigate *Hudson* entering New York harbor in 1831 (item 54) is the work of William James Bennett, a professional artist.

The four unique watercolor sketches by Charles C. Wood (items 58–61) are of the *Macedonian* (the same ship that was captured from the British) on a storm-tossed cruise in 1818. Leaving Boston in September 1818 she was struck by a "hirricane" on September 27, dismasted, and forced to proceed to Norfolk under jury masts.

The destruction of the town of Muckee (Meuke) in Sumatra on January 1, 1839 (item 55), was an incident on an eastward around-the-world cruise of the frigate *Columbia* and the sloop *John Adams*. At Colombo the Americans learned of a recent outrage on the American ship *Eclipse* by the natives of Muckee. The vessels proceeded immediately to the town and burned it. This print is an example of on-the-spot pictorial reporting. Another such example is the burning of the paddle-wheel steam frigate *Missouri* (item 56) at Gibraltar in 1843.

Another tragic occurrence took place the next year with the explosion of the "Peace-Maker" gun on board the steam frigate *Princeton* (item 57), which killed the Secretary of State and the Secretary of the Navy and others.

A more happy scene shows the American-built *Macedonian* (item 62) leaving Hong Kong in 1856 with a Chinese junk in tow. "A common American sailor" sketched the *St. Lawrence* (item 63) as she entered the harbor of Caldera, Chile, in 1852, while another sailor probably made the sketch of the frigate *Savannah* entering Rio de Janeiro, from which the Brazilian lithograph was made (item 64).

In the mid-nineteenth century the general belief among naval and commercial interests and the country at large was that a strong and vigorous employment of the Navy in support of American commerce and the prompt redressing of injuries were the best means of handling disputes that might lead to war. Two of many incidents in which American rights were protected by the Navy are illustrated. The first was the vigorous action of Captain Duncan Ingraham, commanding the sloop *St. Louis* in Smyrna, Turkey, on July 11, 1853, in protecting a naturalized American citizen (item 65).

The second was a much more extensive and effective action of Navy and Marine forces in clearing the "barrier forts" four miles below Canton, China (item 66). A water and land action resulted in taking and spiking 176 cannon ashore. The sketch for the lithograph was made by a ship's carpenter.

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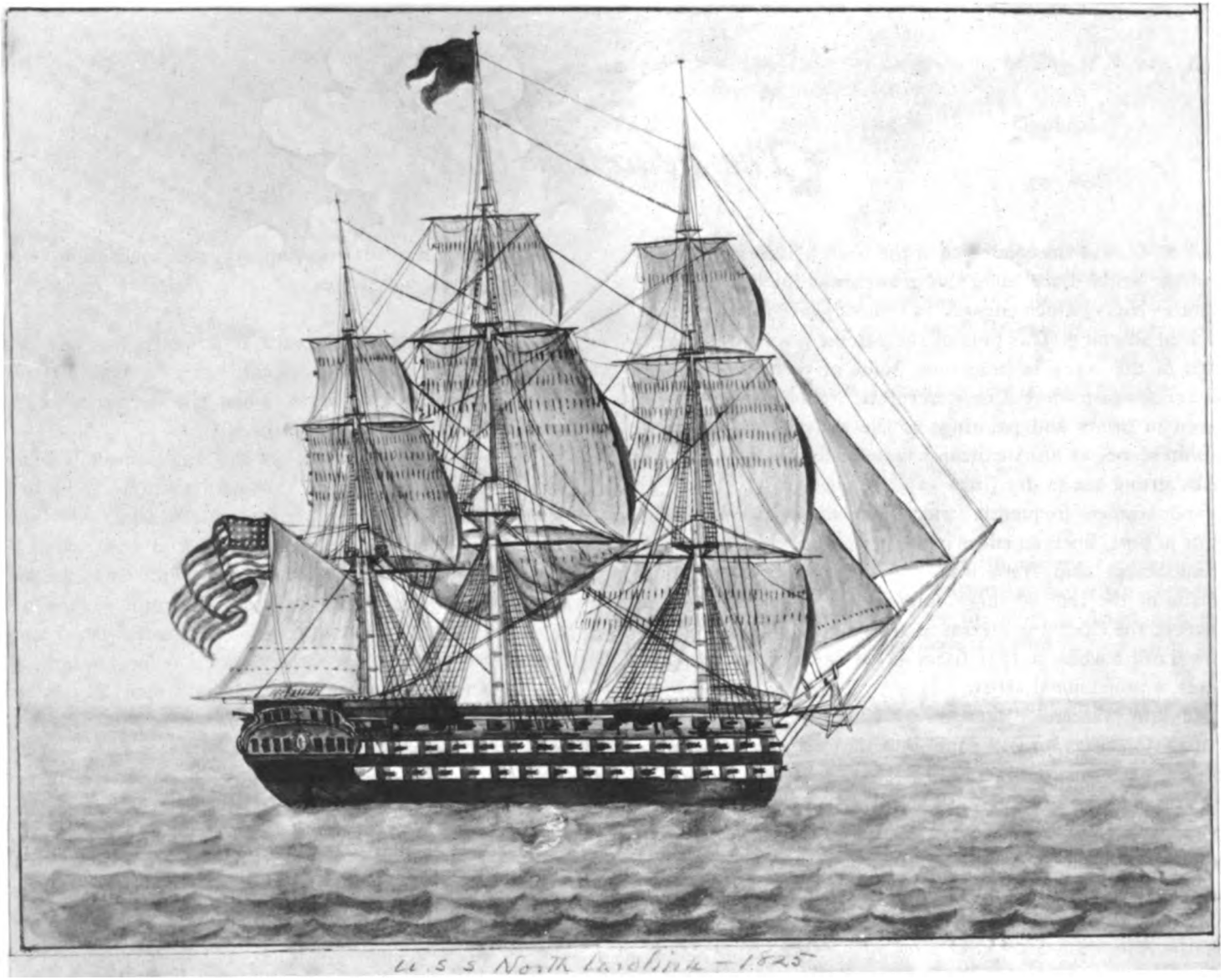

THE U. S. S. NORTH CAROLINA, 1825

Item 53

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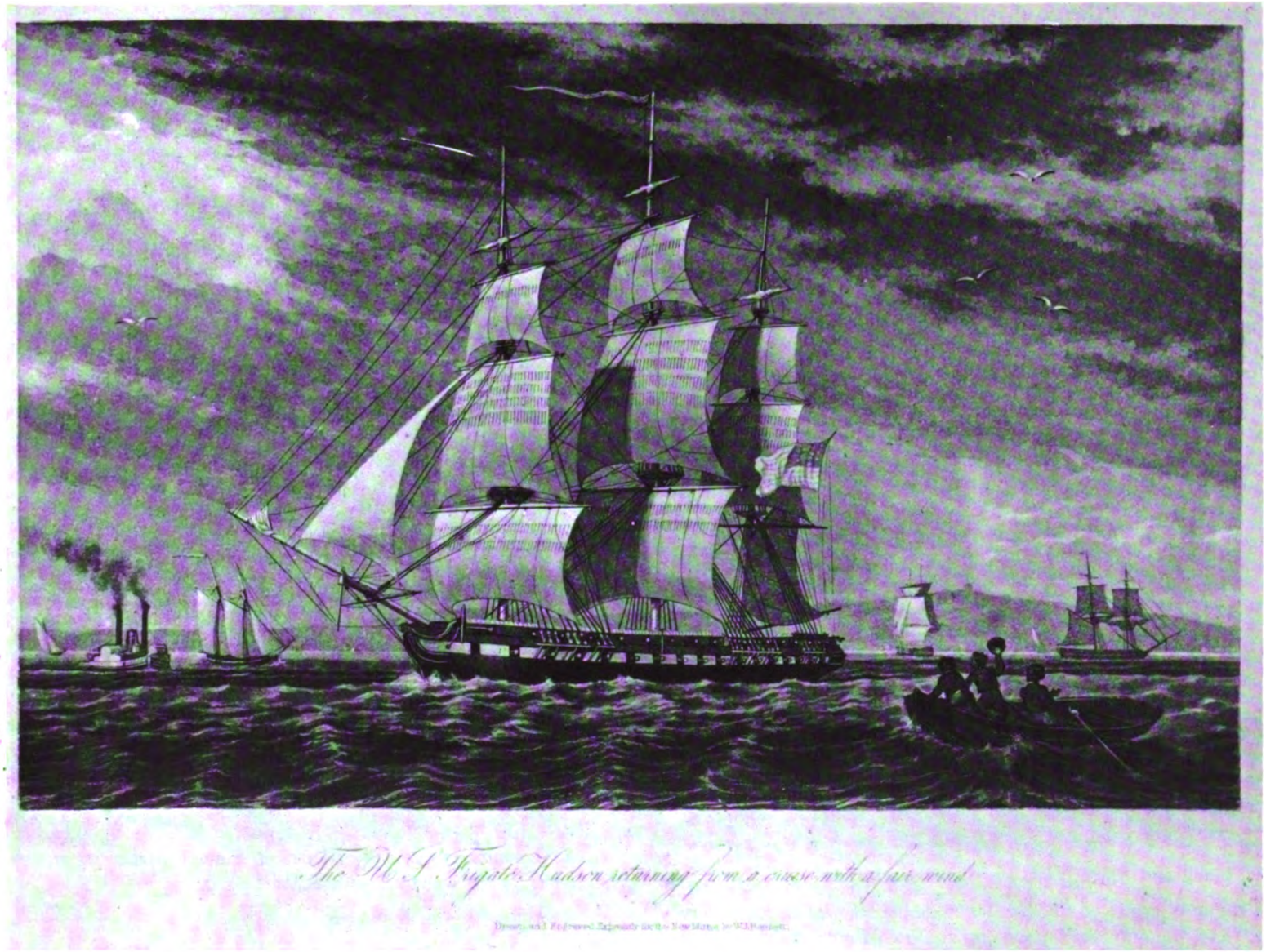

THE U. S. FRIGATE HUDSON RETURNING FROM A CRUISE IN 1831

Item 54

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The lithograph of the sloop-of-war *Jamestown* (item 67), printed in Ireland in 1847, depicts the use of this vessel to alleviate suffering during the Irish famine. Although the war with Mexico was in progress, Congress by a joint resolution of March 3, 1847, authorized the Secretary of the Navy to place the *Macedonian* and the *Jamestown* at the disposal of private citizens to transport contributions to Ireland. Captain Robert B. Forbes sailed from Boston on March 28 in the *Jamestown* on this "Mission of Peace & Charity."

The last picture in this section (item 68) is a watercolor by a German artist, showing the overhauling of a vessel.

52

Fregate des Etats unis d'Amérique faisant sécher ses hamacs. ⚓ Dessiné et Gravé par Baugean.

Line engraving, colored by hand. 4¾ in. by 6⅞ in. Undated.

Depicts an American frigate at anchor, its rigging hung with sailors' hammocks to dry.

53

Title in pencil by Roosevelt: *U.S.S. North Carolina—1825.* ⚓ On reverse in pencil: *United States Ship North-Carolina Charles W. Morgan Esq Commander of the Mediterrian Fleet Sketched by James Southard U.S.N. midshipman in 1825. at the time of its Mediterrian cruise* ⚓ Not signed.

Watercolor. 6⅞ in. by 9 in.

ILLUSTRATED

54

The U.S. Frigate Hudson returning from a cruise with a fair wind. ⚓ *Drawn and Engraved Expressly for the New Mirror by W. J. Bennett.*

Mezzotint, black and white. 5 in. by 7⅞ in. Undated.

Although the only cruise of the *Hudson* ended in 1831, the print may date from 1843, the only year in which the *New Mirror* was published under that name.

ILLUSTRATED

55

Destruction of Muckee on the Coast of Sumatra, By the U.S. Ships Columbia & John Adams. Jan. 1st 1839. ⚓ *Drawn by G. Springer, at sea.* ⚓ *E. W. Bouvé's Lith. Boston.*

Lithograph, black and white. 7⅜ in. by 13¼ in. Undated.

56

Conflagration of the U.S. Steam Frigate Missouri, Gibraltar, Aug. 26th. 1843. ⚓ *At the moment the order was given to abandon the ship.* ⚓ *From a drawing taken on the spot by Geo. B. Souder.* ⚓ *Thayer & Co's Lithography, Boston.*

Lithograph, colored by hand. 8⅞ in. by 13½ in. Undated.

ILLUSTRATED

57

Awful Explosion of the "Peace-Maker" on Board the U.S. Steam Frigate, Princeton, on Wednesday, 28th Feby. 1844. ⚓ *By which melancholly accident—the Secy. of State Mr. Upshur; the Secy. of the Navy Mr. Gilmer; Com: Kennon; Mr. Gardner of N.Y. & Mr. Marcy were instantly killed; —Capt: Stockton & 12 of the Ships Company wounded.* ⚓ Names of those present. ⚓ *Lith. & Pub. by N. Currier, 2 Spruce St. N.Y.* ⚓ *Entered . . . in the year 1844. . . .*

Lithograph, colored by hand. 7⅞ in. by 12⅝ in.

ILLUSTRATED

58

The U.S. Frigate Macedonian off Boston, Septr. 20th 1818. J. Downes Esqr. Commander. ⚓ *T V W delt* ⚓ Signed within view, lower left, but hardly legible: *C. C. Wood Delnt. 1819.*

Watercolor. 7⅜ in. by 9⅝ in.

Nos. 58–61 are a series of watercolors of the *Macedonian* purchased by President Roosevelt in 1938. One of them bears a pencil notation

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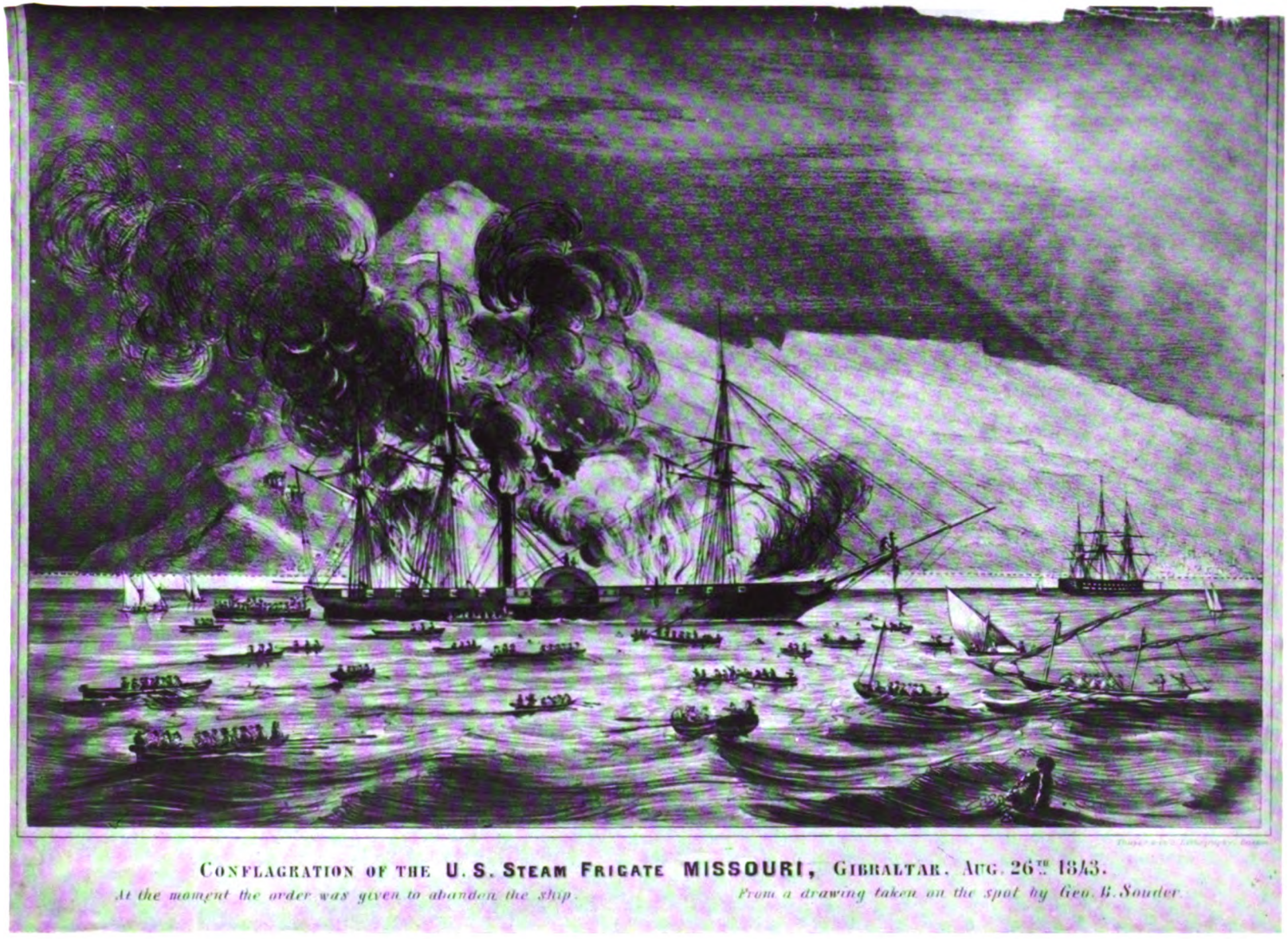

CONFLAGRATION OF THE U. S. STEAM FRIGATE MISSOURI, AUGUST 26, 1843

Item 56

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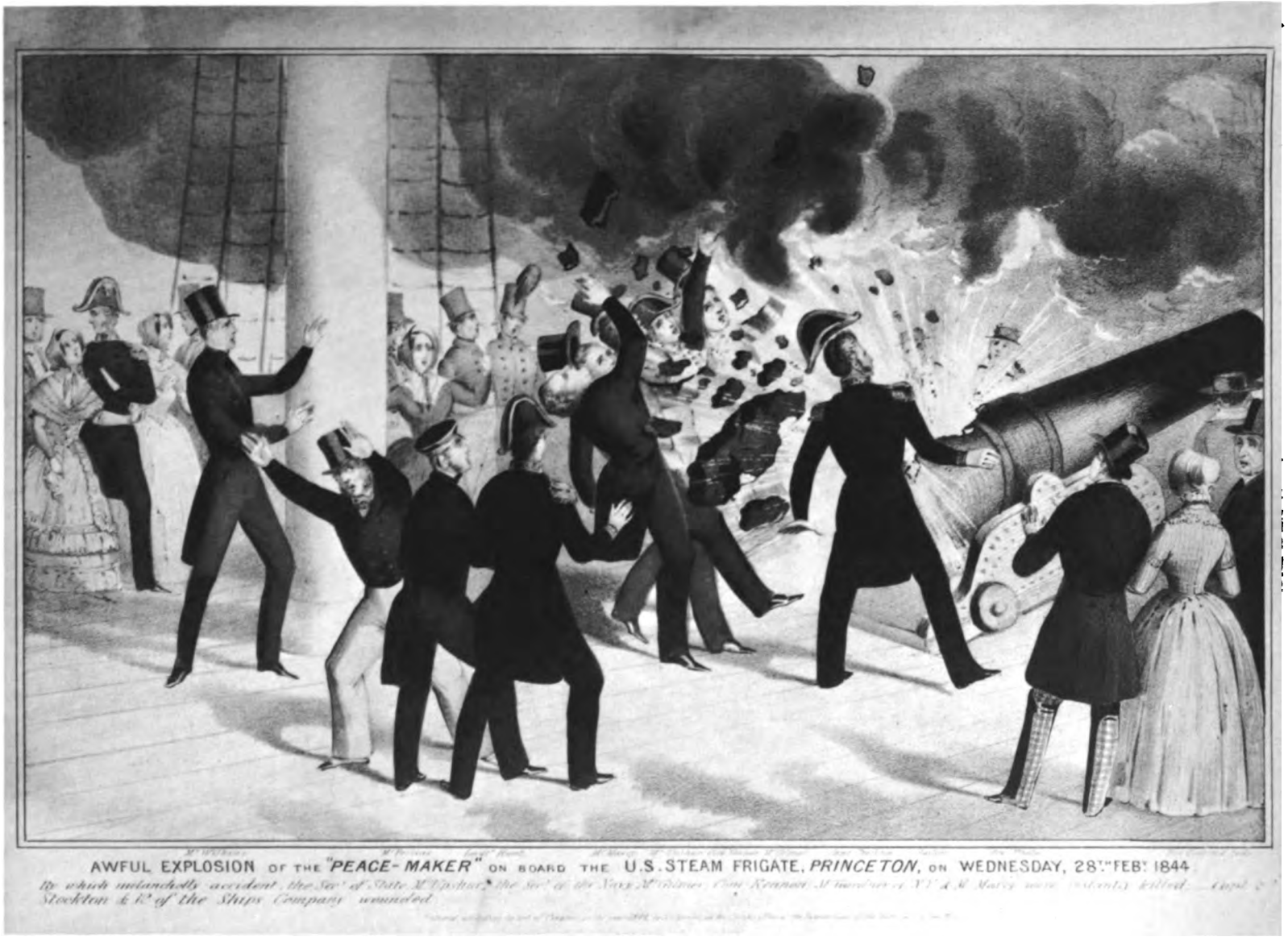

EXPLOSION OF A GUN ABOARD THE U. S. STEAM FRIGATE PRINCETON, FEBRUARY 28, 1844

Item 57

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on the reverse, as follows: "T. A. Wiesenthal Surgeon U.S.N." This is undoubtedly the same man as "T. V. Wiesenthall" listed as "Surg. Mate, or Assistant Surgeon" on page 176 of *A General Register of the Navy and Marine Corps of the United States*, Washington, 1848. His name is given as "Thomas V. Wiesenthal" on page 319 of *The Naval Monument*, Boston, 1840. It is possible that Wiesenthal drew only the rather elaborate borders around these watercolors and supplied the lettering. The artist appears undoubtedly to be Charles C. Wood.

59

The U.S. Frigate Macedonian in distress. Sep.r 27th 1818. John Downes Esq.r Com.r ⚓ *T. V. W. delt.* ⚓ Signed, within view, lower left: *Cha.s C. Wood Deln.t 1819.*

Watercolor. 7⅜ in. by 9⅝ in. ILLUSTRATED IN COLOR

60

The U.S. Frigate Macedonian dismasted in a hirricane. Sep.r 27.th 1818. J. Downes Esq.r command.r ⚓ *T V W delt.* ⚓ Seemingly signed within view, lower left: *Cha.s C. Wood. Deln.t*

Watercolor. 7¼ in. by 9⅝ in.

61

The U.S. Frigate Macedonian, under Jury Masts off Norfolk. Joh.n Downes Esq.r Com.r 1818 ⚓ *T. V. W. delt* ⚓ Signature within view, lower left, not legible except date "1819," but undoubtedly by Charles C. Wood.

Watercolor. 7¼ in. by 9¾ in. ILLUSTRATED

62

U.S. Frigate Macedonian, Captain John Pope. Leaving Hong Kong Homeward Bound, Feb. 2.nd 1856. ⚓ *Drawn by Washington D. Emerson* ⚓ *F. F. Oakley Lith. 204 Wash.n St. Boston.*

Lithograph, black and white. 13⅞ in. by 20 in. Undated.

63

U.S. Ship St. Lawrence, 54 Guns. ⚓ Notation in ink: *April 27.th 1852. as she appeared coming into the Harbour of Caldera Chile S.A. April 27.th 1852 drawn by a common American sailor in my employ. W.W.E.* ⚓ Signed, lower left: *Drawn by C. Hoffman.*

Wash drawing. 8⅛ in. by 11⅞ in. Undated.

64

U S. Frigate Savannah Harbour of Rio de Janeiro Dec 1854. ⚓ *Drawn from nature by W.L.* ⚓ *Lith. de Alf. Martinet rua da Ajuda N.o 113.*

Lithograph, black and white. 9½ in. by 13½ in. Undated.

65

Captain Ingraham, Vindicating American Honor. ⚓ *Smyrna July 11.th 1853* ⚓ *"Gentlemen, the man must be given up into some one's hands on shore, else I will take him. My cause is that of justice and I cannot fail, I have stated the time."* ⚓ Identification of ships with armaments in harbor of Smyrna. ⚓ *C. Parsons, Del & Lith. Printed by Endicott & C.o N.Y.* ⚓ *New York, Published by Geo. S. Appleton, 356 Broadway N.Y.* ⚓ *Entered . . . in the year 1853 by Geo. S. Appleton. . . .*

Lithograph, colored by hand. 13¼ in. by 20⅜ in.

This print is from President Roosevelt's bedroom in his Hyde Park home. It is concerned with the Koszta case, in which a naturalized American citizen was seized by Austrians in Smyrna, Turkey. Capt. Duncan N. Ingraham's firm demand that Koszta be freed resulted in his being turned over to French officials and his ultimate release.

ILLUSTRATED

66

The Attack on the Barrier Forts Near Canton, China, by the American Squadron, Commodore James Armstrong, Nov 21.st 1856.—Consisting of the U.S. Sloops of War Portsmouth and Levant with the Officers and

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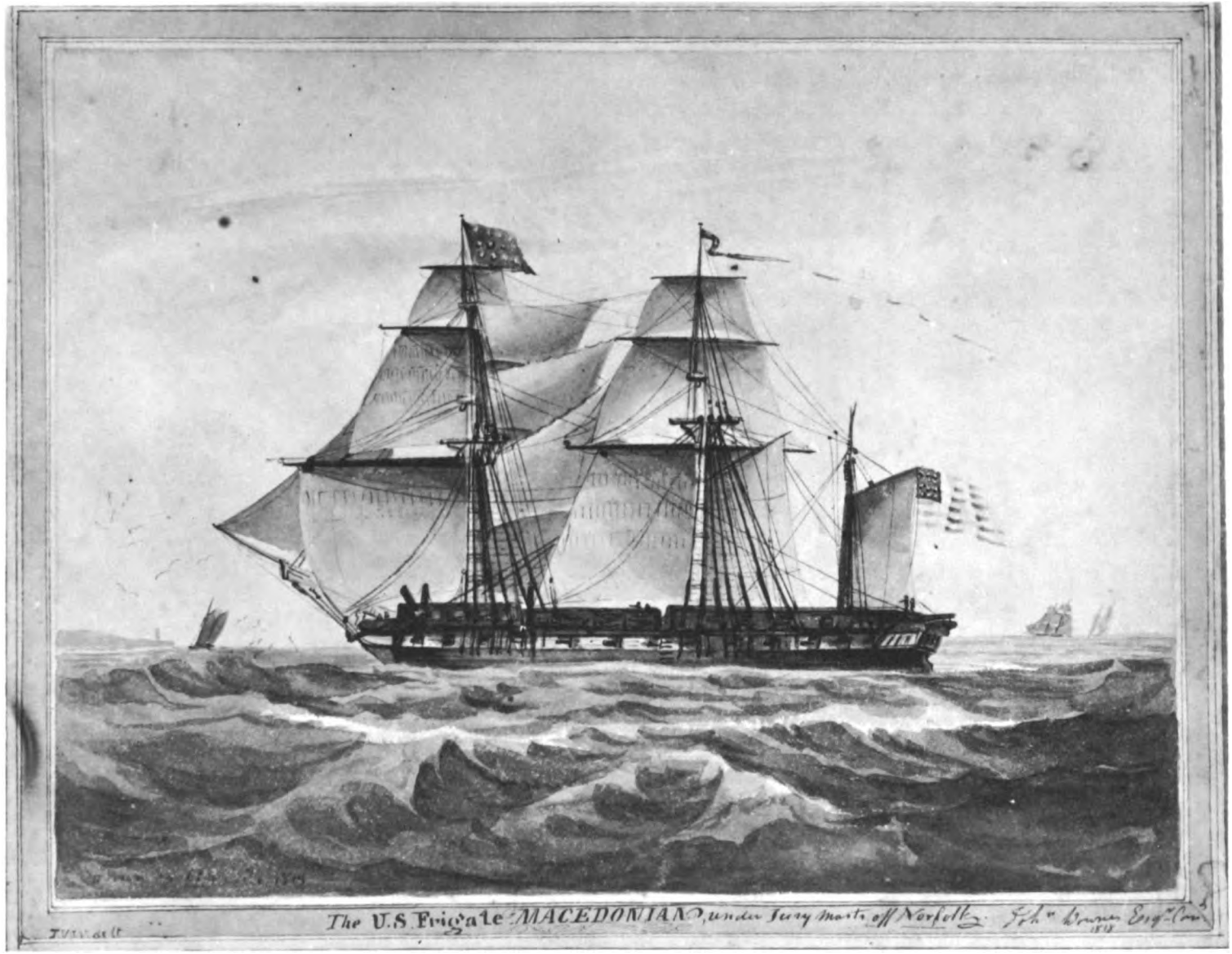

THE U. S. FRIGATE MACEDONIAN UNDER JURY MASTS OFF NORFOLK, 1818

Item 61

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CAPTAIN INGRAHAM VINDICATING AMERICAN HONOR, JULY 11, 1853

Item 65

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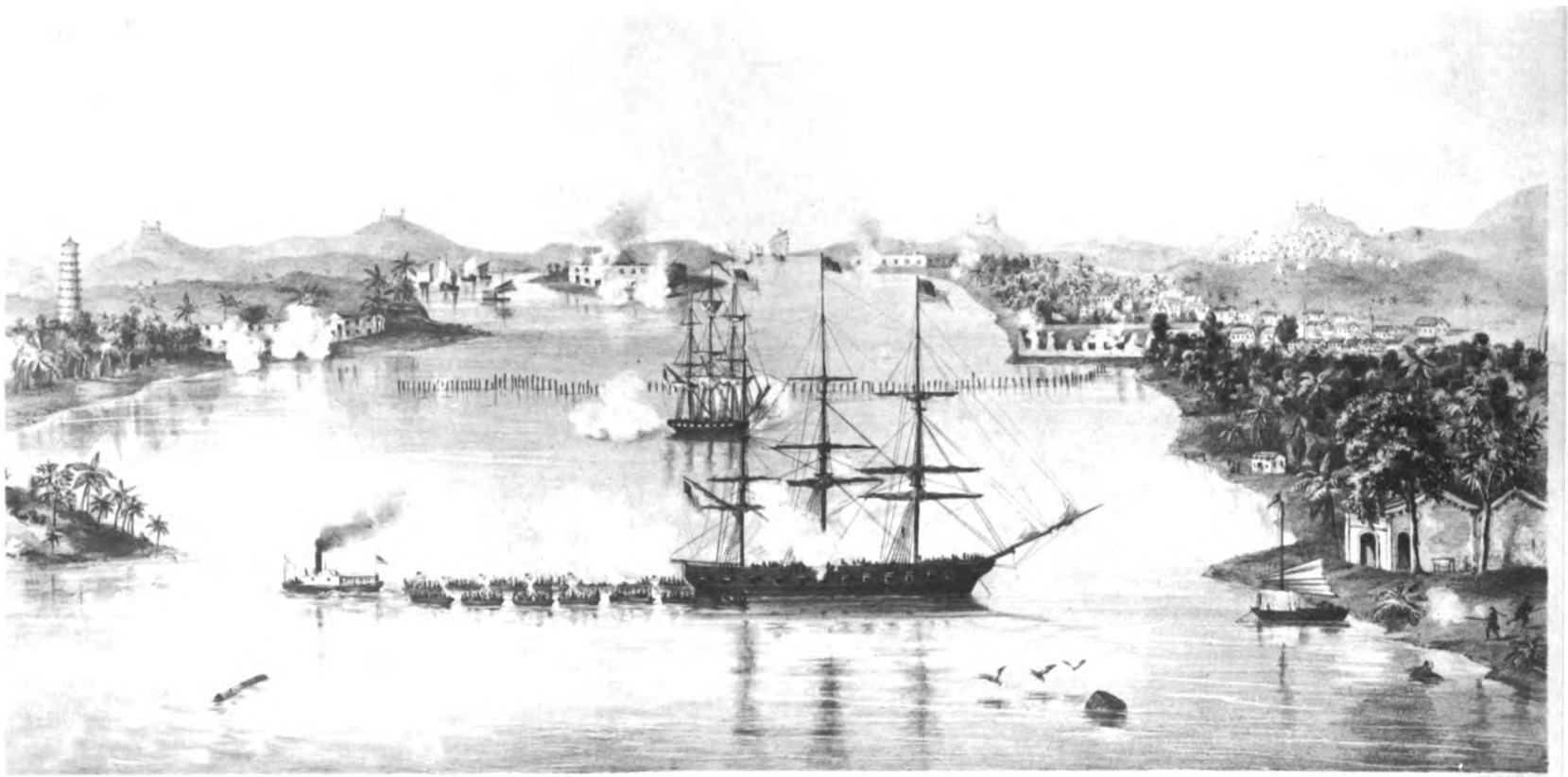

THE ATTACK ON THE BARRIER FORTS NEAR CANTON, CHINA,
NOVEMBER 21, 1856

Item 66

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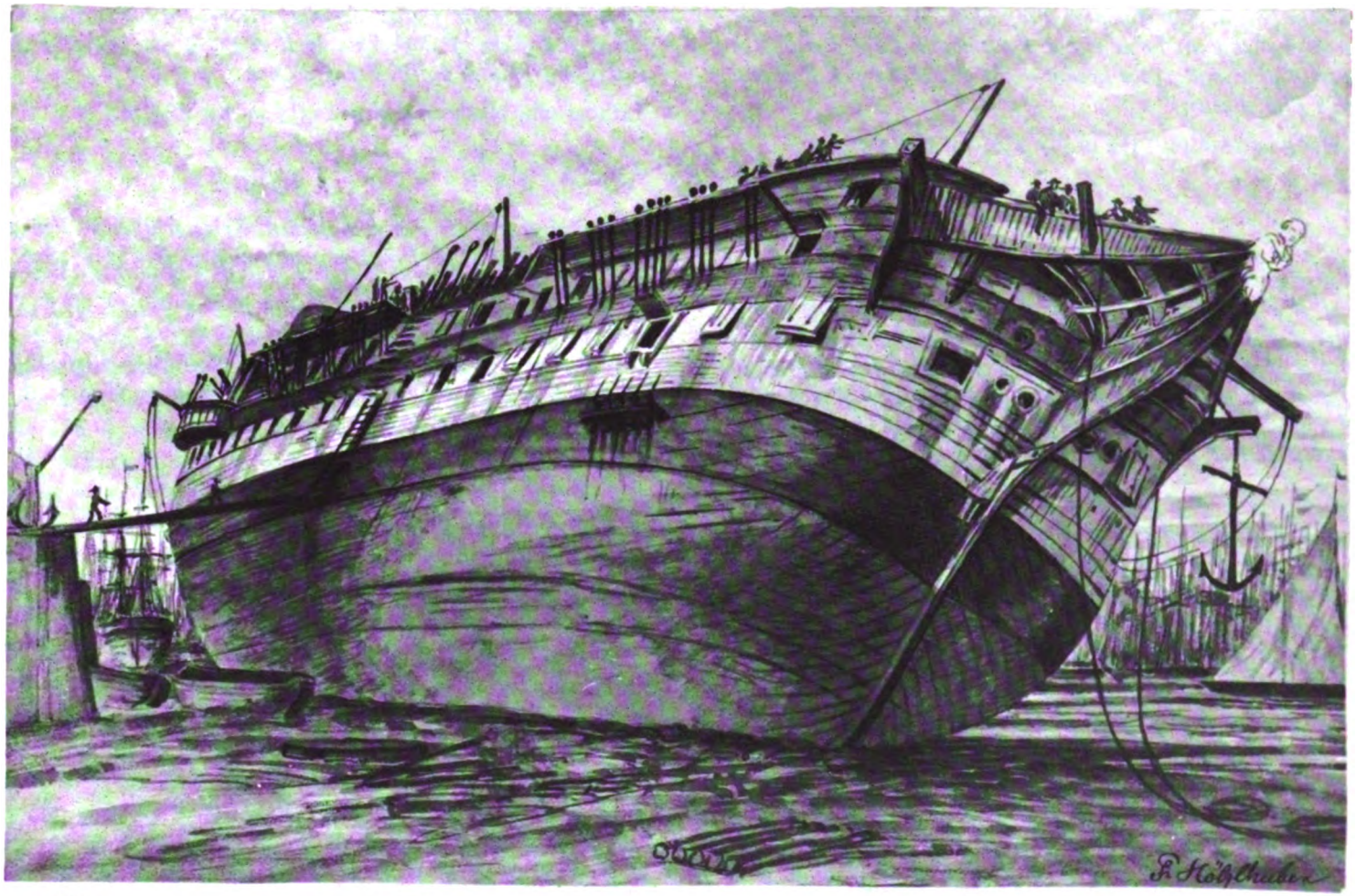

OVERHAULING A VESSEL AT THE BROOKLYN NAVY YARD, MAY 1856

Item 68

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Crew of the Steam Frigate San Jacinto—Flag Ship. The landing parties were commanded by Captain Foote of the Portsmouth, Capt. Bell of the San Jacinto, and Capt. Smith of the Levant.— ⚓ Sketched by A. Poinsett. J. H. Bufford's Lith. Boston

Lithograph, black and white. 13¾ in. by 23¼ in. Undated.

ILLUSTRATED

67

U.S. Sloop of War, Jamestown. Captain R. B. Forbes. This Print Commemorative of the splendid generosity of the American Government in dismantling a Ship of War for a Mission of Peace & Charity, and of the Noble-hearted Citizens who humanely and benevolently responded to the call of Irish Distress is respectfully Dedicated to The President, House of Representatives, Congress & People of the United States of America By their Obedt. Servants George M. W. Atkinson William Scraggs ⚓ Cove of Cork 13. April 1847. ⚓ On Stone by Geo: M. W. Atkinson. Printed by W. Scraggs Cork.

Lithograph, black and white. 13½ in. by 20½ in.

68

Das Abbrechen des amerikanischen Kriegsschiffes: "Peñsylvania" in dem Navy-Yard in Brooklyn, aufgenomen im Mai 1856. ⚓ Signed, lower right: *Fr. Hölzlhuben*

Watercolor. 5⅜ in. by 8¼ in.

As the *Pennsylvania* was stationed at Norfolk in 1856, this ship may be the *North Carolina*, which was the receiving ship at the Brooklyn Navy Yard at that time.

ILLUSTRATED

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The War With Mexico

The United States Navy played a significant part in the war with Mexico, 1846–48. It proved its value by effectively blockading the east coast of Mexico, by landing troops and supplies, and by serving as the main instrument in the taking over of California.

Soon after President Polk's inauguration Commodore J. D. Sloat, in command of a small squadron off the Pacific coast, was instructed to proceed to Mexican ports and protect American interests. As soon as he had positive information of the expected declaration of war, he was to seize San Francisco and other places in California. After the news reached Sloat at Mazatlán on June 7, 1846, he set sail for Monterey.

On July 7 a combined force of about 225 bluejackets and marines from the *Savannah*, *Cyane*, and *Levant* landed at Monterey, ignored the Mexican commandant's refusal to surrender, and raised the American flag over the customhouse without opposition. Two days later San Francisco was taken. On July 29 Commodore Robert F. Stockton took over the command from Sloat, and he soon seized other ports. With a force of about 360 men, consisting of marines and seamen, Stockton captured and occupied Los Angeles on August 13, 1846.

In preparation for an attack on Acapulco, Stockton withdrew most of the forces at Los Angeles. The 48 men left there were attacked by 150 Californians on September 23, and the garrison was put under siege. On September 30 the troops were permitted to retreat to San Pedro, leaving Los Angeles in the hands of the enemy. After relieving an attack on San Diego Stockton began to organize a force to retake Los Angeles.

Meanwhile, a force under General Kearny marching overland from Santa Fe was attacked on December 6, 1846, at San Pasqual but after receiving reinforcements was able to reach San Diego on December 12 (item 70).

With a combined force of about 600 men Commodore Stockton advanced from San Pedro and defeated the enemy at San Gabriel (item 71) on January 8, 1847. The next day a decisive battle was fought on the plains of La Mesa (item 72), and on January 10, 1847, Los Angeles was recaptured.

The artist who made the unique and informative watercolor sketches of this phase of the war with Mexico was William H. Meyers, a gunner on the sloop-of-war *Dale*, of the Pacific Squadron. Among the sketches were one of himself in action on board the *Dale* (item 75), a typical Mexican lancer astride his horse (item 69), and a peaceful night scene of the squadron at anchor at Monterey (item 73).

Later in the year Gunner Meyers' ship, the *Dale*, participated in the continuing war in Mexican waters (item 74), and Meyers has left us a number of sketches of the actions on land in Lower California.

Meanwhile naval forces under Commodore David Connor had been blockading the gulf ports of Mexico and conducting raids along the coast. When the landing at Veracruz was made in March 1847, the Navy moved and supplied the land forces. After the combined Army-Navy reduction of the Mexican fortifications and forces at Veracruz, the naval forces, now under the command of Commodore Matthew C. Perry, proceeded to capture other coastal ports held by Mexican troops.

One such town was Tuxpan. Perry crossed the bar off Tuxpan on April 18, 1847, and proceeded up the narrow Tuxpan River, part of his landing forces of marines and seamen in the smaller boats. He

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THE DECISIVE BATTLE FOR LOS ANGELES: THE REPULSE OF THE MEXICANS ON THE PLAINS OF LA MESA, JANUARY 9, 1847

Item 72

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THE DALE BEGINS OPERATIONS IN MEXICAN WATERS, SEPTEMBER 24, 1847

Item 74

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disembarked the landing force and captured the local forts with a loss of only 11 killed and wounded. A remarkable series of eight lithographs of the bombardment of Veracruz and the Tuxpan and Tabasco expeditions was produced from the drawings and paintings of a naval lieutenant, Henry Walke, an executive officer on one of the ships. Item 76 shows a part of the Tuxpan expedition on April 19, 1847.

On June 14 Perry started up the Tabasco River (item 77). The next day his expedition reached the Devil's Bend, where they were met by heavy musket fire from ambush (item 78). The landing of the expedition is shown in the last of Walke's prints (item 79). After a relatively short but hot and humid march and a series of sharp engagements the naval forces took the capital town. This ended the activity of the squadron in the Gulf of Mexico.

69

Californian Lancer. Naval Sketches of the War in California Meyers N° 3

Watercolor. 10¼ in. by 16¼ in. Undated.

A Mexican lancer from the troops that fought the American forces in California.

This original watercolor and many others were made by William H. Meyers, gunner aboard the U. S. sloop-of-war *Dale*, during naval operations along the coast of California, 1846–47. Nos. 70–75 are reproductions of six of these watercolors taken from *Naval Sketches of the War in California Reproducing Twenty-Eight Drawings Made in 1846–47 by William H. Meyers Gunner on the U. S. Sloop-of-War Dale Descriptive Text by Capt. Dudley W. Knox, U.S.N. Introduction by Franklin D. Roosevelt, New York, 1939.*

ILLUSTRATED IN COLOR

70

Title on cover page: *The Battle of San Pasqual General Kearny, Reinforced by Sailors and California Volunteers, Fighting His Way to San Diego 6 December 1846* ⚓ Handwritten title on print: *Fight at San Pasqual. Naval Sketches of the War in California.—Meyers N°—5*

Collotype, in color. 8¼ in. by 14⅛ in. Undated.

Plate VI from *Naval Sketches of the War in California.*

71

Title on cover page: *Crossing the San Gabriel River Commodore Stockton's First Encounter on the Final March to Los Angeles 8 January 1847* ⚓ Handwritten title on print: *American party under R F Stockton crossing the river San Gabriel Jany 8th 1847 Naval Sketches of the War in California Meyers N° 8*

Collotype, in color. 9 in. by 14 in. Undated.

Plate VIII from *Naval Sketches of the War in California.*

72

The decisive battle for Los Angeles. The repulse of the Mexicans on the plains of La Mesa. 9 January 1847 ⚓ Handwritten title on print: *Battle of the plains of Mesa Jany 9th 1847 The American forces commanded by R. F. Stockton—in hollow square—charged by Genl Floras on 4 sides. Naval Sketches of the War in California—Meyers—N° 11*

Collotype, in color. 8⅞ in. by 13⅞ in. Undated.

Plate XI from *Naval Sketches of the War in California.*

ILLUSTRATED

73

The U.S. Squadron at anchor. Peace at Monterey while war continues off the Mexican coast. 12 June 1847 ⚓ Handwritten title on print: *U.S. Squadron at anchor in Monterey California June 12th 1847 Naval Sketches of the War in California—Meyers—N° 12* ⚓ Identification of the vessels.

Collotype, in color. 8⅞ in. by 14 in. Undated.

Plate XIV from *Naval Sketches of the War in California.*

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U. S. STEAMERS CROSSING THE BAR AT THE MOUTH OF THE TABASCO RIVER, JUNE 14, 1847

Item 77

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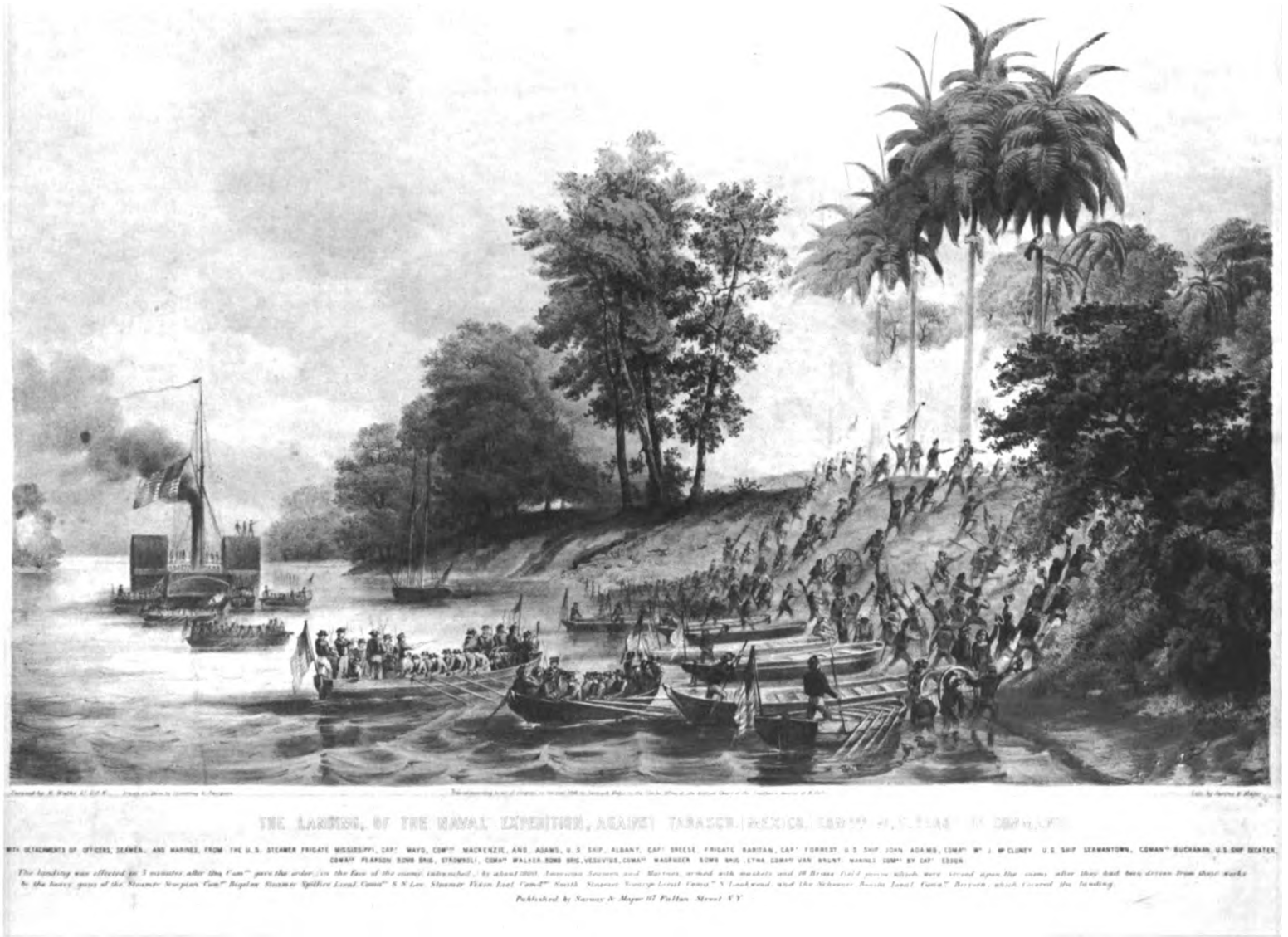

THE LANDING OF THE NAVAL EXPEDITION AGAINST TABASCO, JUNE 16, 1847

Item 79
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74

Title on cover page: *The "Dale" Begins Operations in Mexican Waters Lying at La Paz, Lower California 24 September 1847* ⚓ Handwritten title on print: *U.S. Ship Dale lying at La Paz—lower California N° 29 Sketches of the War in California—Meyers*

Collotype, in color. 8⅞ in. by 14⅛ in. Undated.

Plate XV from *Naval Sketches of the War in California.*

ILLUSTRATED

75

The "Dale's" 32-pounders aid their shipmates ashore (the artist, Meyers, firing). 17 November 1847 ⚓ Handwritten title on print: *Bombardment of Guaymas Novr 17th 1847 by U S. Sloop Dale N° 23* ⚓ Identification of officers. ⚓ *Sketches of the War in California—Meyers*

Collotype, in color. 8⅞ in. by 14 in. Undated.

Plate XXV from *Naval Sketches of the War in California.*

76

The U.S. Naval Expedition Under Com^re M.C. Perry, Ascending the Tuspan River; destroying the Forts, and taking possesion of the Port of Tuspan, with the following Vessels and their Com^rs ⚓ Names of vessels and officers. ⚓ *April 19th 1847.* ⚓ *Painted by H. Walke L. U.S.N. Drawn on Ston by J. Vollmering* ⚓ *Lith of Sarony & Major.* ⚓ *New York Published by Sarony & Major 117 Fulton St.* ⚓ *Entered . . . in the year 1848. . . .* ⚓ Above: *Naval Portfolio N°. 2 Naval Scenes, in the Mexican War by H. Walke, L^t. U.S. Navy.*

Lithograph, colored by hand. 14⅜ in. by 21¾ in.

77

The U. States Steamers, Scorpion, Spitfire, Vixen and Scourge; with 40 Barges in Tow, Crossing the Bar at the Mouth of Tobasco River, [Mexico.] Com^re M.C. Perry in Command. Names of officers. *June 14th 1847* ⚓ *Lith of Sarony & Major.* ⚓ *Designed and Drawn on Stone by H. Walke L^t. U.S.N.* ⚓ *Published by Sarony & Major. 117 Fulton St. New York.* ⚓ *Entered . . . in the year 1848. . . .* ⚓ Above: *Naval Portfolio. Naval Scenes in the Mexican War. By H. Walke Lieut U.S. Navy N°. 3.*

Lithograph, colored by hand. 14⅛ in. by 21⅜ in.

ILLUSTRATED

78

The Naval Expedition Under Com^re Perry, Ascending the Tabasco River at the Devils Bend. June, 15th. 1847. ⚓ *Lith. of Sarony & Major. Designed & Drawn on Stone by H. Walke Lieut. of U.S.N.* ⚓ *Published by Sarony & Major 117 Fulton St. N.Y.* ⚓ *Entered . . . in the year 1848. . . .* ⚓ Above: *Naval Portfolio. Naval Scenes in the Mexican War. By H. Walke Lieut. U.S. Navy (N°. 5)*

Lithograph, colored by hand. 14¾ in. by 21¼ in.

79

The Landing, of the Naval Expedition, Against Tabasco. [Mexico.] Com^re M. C. Perry in Command. ⚓ Designation of vessels and commanders and description of action. ⚓ *Painted by H. Walke L^t. U.S.N. Drawn on Stone by Volmering & Davignon* ⚓ *Lith. by Sarony & Major.* ⚓ *Published by Sarony & Major 117 Fulton Street N.Y.* ⚓ *Entered . . . in the year 1848. . . .* ⚓ Above: *Naval Portfolio. Naval Scenes in the Mexican War by H. Walke Lieut. U.S. Navy. [N°. 6.]*

Lithograph, colored by hand. 14¾ in. by 21¾ in.

ILLUSTRATED

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The Opening of Japan

Before the expedition of Commodore Matthew C. Perry in 1853 and 1854 the United States through its Navy had made unsuccessful attempts to open Japan. The purpose of the Perry expedition was to make arrangements for the protection of shipwrecked American seamen, for securing provisions, water, and fuel for American vessels, and for opening one or more Japanese ports to American trade.

While the mission was peaceful, Commodore Perry's squadron was a powerful one. In July 1853 it moved slowly up Tokyo Bay and dropped anchor. Perry did not go ashore on the first landing (item 80). Only after he had received assurances that sufficiently important officials would receive him did he deliver to them President Pierce's letter to the Emperor, requesting a treaty (item 81). Perry informed them he would return the following year to receive an answer. He then withdrew his ships to the China coast.

Perry returned to Japan in February 1854 with a larger squadron and met the imperial commissioners at Yokohama under impressive circumstances (item 82). He delivered presents, including a miniature locomotive and railway cars (item 84), and in turn the Japanese made presents of silks, lacquerware, and other items. Perry was firm in his insistence on American rights and succeeded in accomplishing the aims of his mission in a treaty signed at Kanagawa on March 31, 1854.

Meanwhile the Japanese commissioners had been given an elaborate dinner on the festooned deck of the steam frigate *Powhatan* (item 85). In June Perry paid his farewell visit to the commissioners (item 86) and set sail for home. Japan had ended its policy of almost complete isolation from the outside world.

The artists W. Heine and W. T. Peters accompanied Perry's expedition and have left us a detailed pictorial record. The Japanese themselves made many sketches that were converted into woodblock prints. One of these shows Tokyo Harbor with United States naval vessels at anchor and other scenes connected with Perry's expedition (item 83).

A few years later the first Japanese mission was brought to the United States on the naval vessels *Powhatan* and *Roanoke*, returning in 1860 on the *Niagara*. The mission, like that of Perry, brought its own artists, among them Ichikawa Yoshikazu. The first of his woodblock prints shows a United States steam frigate, probably the *Roanoke*, in a Japanese harbor (item 87). The second shows an American ferryboat, men in uniform, and women in crinolines (item 88).

80

First Landing at Gorahama. ⚓ *W. Heine J. Queen del. P.S. Duval & Co. Phil^a.*

Lithograph, sepia. 6 in. by 8⅞ in. Undated.

Illustration from Vol. I of *Narrative of the Expedition of an American Squadron to the China Seas and Japan Performed in the Years 1852, 1853, and 1854, Under the Command of Commodore M. C. Perry, United States Navy*, compiled by Francis L. Hawks, Washington, 1856.

81

Delivery of the President's Letter ⚓ Artist not named. ⚓ *T. Sinclair's lith. Philad^a*

Lithograph, sepia. 6 in. by 9 in. Undated.

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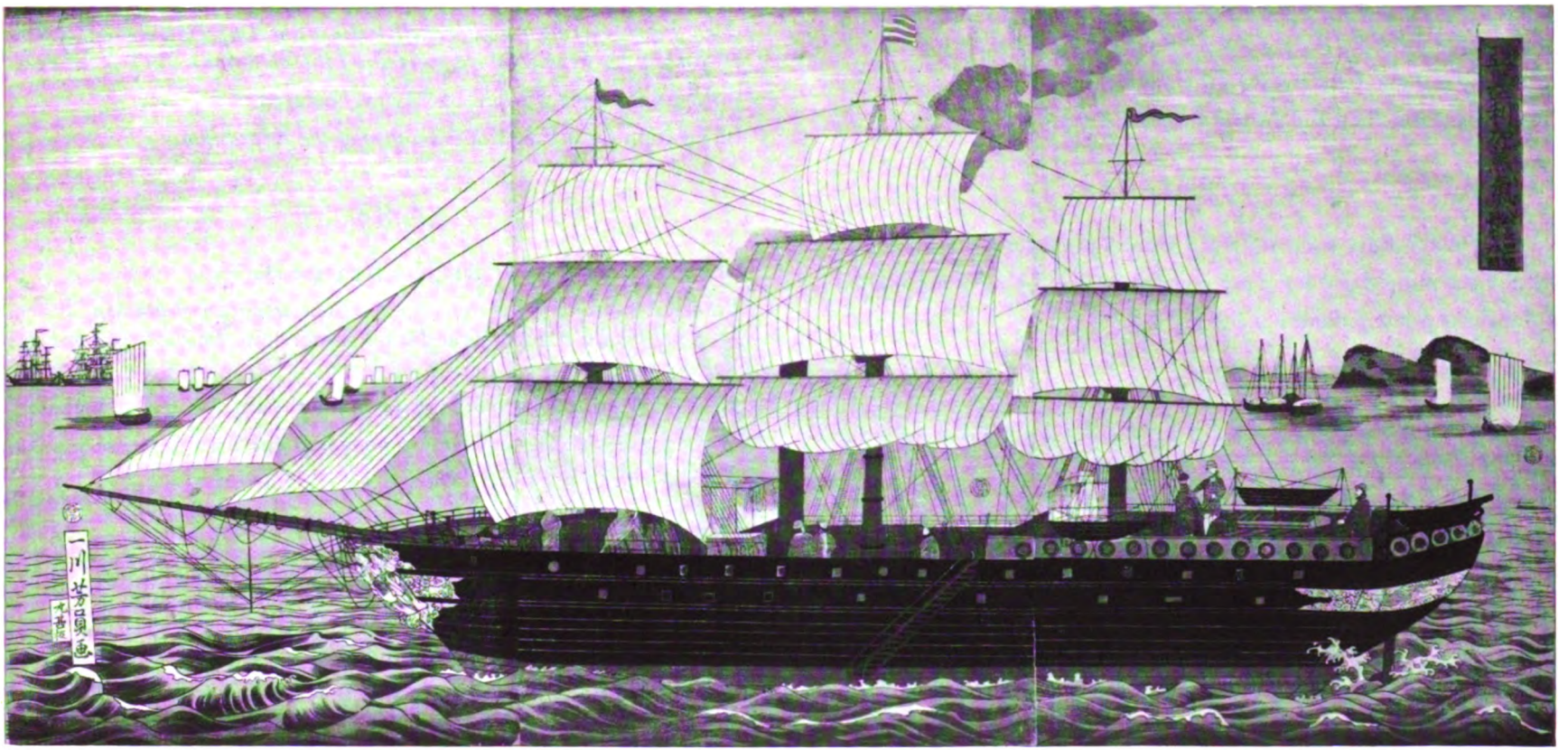

AN AMERICAN STEAM FRIGATE IN A JAPANESE HARBOR

Item 87

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Illustration from Vol. I of *Narrative of the Expedition*. Another state of this print gives the artist as "W. Heine."

82

Commo: Perry Meeting the Imperial Commissioners at Yokuhama. ⚓ *From nature by W.T. Peters. Lith of Sarony & C°. New York*

Lithograph, sepia. 6 in. by 8¾ in. Undated.

Illustration from Vol. I of *Narrative of the Expedition.*

83

View of Tokyo Bay, with American Vessels at Anchor.

Woodblock printed in color in two sections. 17¾ in. by 24⅝ in. Undated.

A Japanese print, probably made in 1854.

84

Delivering of the American Presents at Yokuhama. ⚓ *From nature by W.T.* [*Peters*] *Lith. of Sarony & C°. New York.*

Lithograph, sepia. 5⅞ in. by 8¾ in. Undated.

Illustration from Vol. I of *Narrative of the Expedition.*

85

Dinner Given to the Japanese Commissioners on Board U.S.S.F. Powhatan. ⚓ *From nature by W. Heine. P.S. Duval & Co. Phil[a].*

Lithograph, sepia. 5⅞ in. by 8⅞ in. Undated.

Illustration from Vol. I of *Narrative of the Expedition.*

86

Com. Perry Paying His Farewell Visit to the Imperial Commissioners at Simoda. ⚓ *From Nature by Heine Lith. of Sarony & C°. New York.*

Lithograph, sepia. 5⅞ in. by 8¾ in. Undated.

Illustration from Vol. I of *Narrative of the Expedition.*

87

United States Steam Frigate in a Japanese Harbor.

Translation from Japanese, upper right: *American steamship. Length 40 Ken. Width 6 Ken.* Translation, lower left: *Painted by Ichikawa Yoshikazu.*

Woodblock printed in color in three sections. 14 in. by 29½ in. Undated.

Made by one of the artists accompanying the first Japanese mission to the United States in 1860.

ILLUSTRATED

88

American River Boat or Ferry.

Translation from each of three sections: *Painted by Ichikawa Yoshikazu.*

Woodblock printed in color in three sections. 13⅞ in. by 28⅝ in. Undated.

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